"The self-overcoming heterodoxy of the political novel: a comparative study of the work of Graham Greene, Thomas Pynchon and William S. Burroughs."

By

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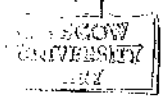
A dissertation presented to the Graduate Council of the University of Glasgow, in fulfilment of the requirements for the degree of Master of Letters

1993.



Acknowledgements

I would like to acknowledge Dr John Coyle and Professor Stephen Prickett of the University of Glasgow, who were responsible for supervising this thesis; Cornell University and Princeton University for replying to my queries regarding background information for my work on Thomas Pynchon; Little Brown and Co., Boston, for providing me with information on their published inventory, and on Thomas Pynchon himself; Norman Sherry for background reading useful in my study of Graham Greene; and Nicholas Scheetz, archivist at Georgetown University Library, for facilitating my correspondence with Dr. Sherry.

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Abstract

This thesis attempts to link the fictional approaches of three very distinctive political novelists: Graham Greene, Thomas Pynchon, and William Burroughs. In so doing, it attempts to surmount what is commonly perceived as an impasse in political thinking, as it applies to the political novel of the modern and post-modern periods. The subject matter of politics within the novels becomes more precisely that of sociology, in that there is an emphasis upon how both politics and society are shaped by self-contradictory ideals and cultural eclecticism.

Each novelist under discussion adheres to a twentieth-century restatement of the political in personal, often existential terms, such as alienation or a desire for self-determination. In particular, an individual character's point of view tends to work against the logic of cause and effect, such as that necessary to historical representation or the sense of destiny which drives political ideologies. At the literary level, this fundamental aspect of the personalisation of politics contributes to a disruption of generic expectations regarding the political novel. Certain perceived ideals which contribute to historical expositions or political idealism are avoided or parodied in the works of Greene, Pynchon and Burroughs. These include individual heroism, unequivocal patriotism, an unambiguous moral framework, political idealism, and the importance of revolution.

At the level of theme, all three writers avoid focusing in detail upon historical presentation of actual events, or identifying with any received political ideologies. Instead, certain ideas emerge in the fiction under discussion, in light of which the political process is itself problematic and which illustrate the schism between theoretical hypothesis and practical necessity.

1. Regarding a broad questioning of the meaning of "liberty", primarily in terms of an individual's rationalisation by his social role and status and by bureaucratic or political forces.

2. Regarding the meaning of "democracy" in practical terms. More specifically, how an unrepresentative freedom from accountability for technocrats and multinational organisations is used to portray the pluralistic nature of democracy, as is the proliferation of bureaucracies whose functions are impractical, repressive and socially divisive. Also Greene, Pynchon and Burroughs criticise microcultural or micropolitical groups, that seek to define political representation merely in terms of cultural identity.

3. In relation to the above, bureaucracy and microcultures are shown to be insular to the degree that they are unable to incorporate their activity constructively into a broader socio-political context. More generally, there is a converse failure primarily within a capitalist system of liberal democracy, which results from an attempt to incorporate ideals sometimes opposed to its very being, in turn reducing political protest and revolt to parodies of their initial purpose.

4. With regard to Pynchon and Burroughs, an emphasis upon technology and leisure in advanced capitalism is portrayed as creating a radical confusion of society's needs and our desires which both destroys the ethical component of capitalism and our ethical behaviour.

The novels of Greene, Pynchon and Burroughs studied herein, between them evaluate the above ideas in a manner demonstrative of the failure of liberal democracy in general to co-ordinate its two key operative principles: individual freedom of self-determination, and bureaucratic rationalisation of man as social functionary. Their criticisms of this practical contradiction can be illuminated by a broader context of modern sceptical thought. A relevant example from the discipline of philosophy is the "hermeneutic phenomenology" of Martin Heidegger, while sociological ideas with their origin in the nineteen - sixties, such as "future shock", and the complex relationship of power to knowledge examined by Michel Foucault are also helpful.

Finally, the credibility of any received ideology to answer the questions raised and problems identified in the fiction herein, may be tested by comparison to existing political ideals which seem to befit the writers' arguments best. Conversely,

it is possible that each of these writers forms a secondary allegiance to extreme political views which aid the construction of their socio - political contexts.

INTRODUCTION: The Self-overcoming heterodoxy of the political novel.

The intention of this thesis, to a large degree, is less a study of the political novel as genre, than an attempt to compare the similarities of approach in three apparently diverse political novelists. I will argue that Graham Greene, Thomas Pynchon and William Burroughs all present the socio-political aspects of their work by means of an existential study of their protagonists in the broader social and political world. This approach, while common to modern and post-modern literature generally, serves within the context of "the political novel" as a means of conveying some specific and important observations about our existence within the society we creates.

For example, in place of the purposeful removal of social and political contradictions which has been seen as characteristic of the realist novel [1], what we are presented with by the writers under discussion here is an acknowledgement of all of society's contradictions as they stand. It is perhaps the case that this aspect of the novels' presentation provides their authors with some stability amongst the historical forces prominent in defining the main social and political matters of the day. I believe that there are certain fictional methods common to all three writers which define the presentation of the novels more clearly.

(1) In order for the writers to present a credible portrayal of an apparently disparate society and some of its individual institutions and technologies[2], the style of the novels discussed herein is distinctively open-ended. For example, many perspectives upon politics and society are offered which are not necessarily in some immediate form of opposition to one another.

(2) Such multi-layered depictions of the world carry with them many ideas and events in the course of a novel, which inevitably influence the conclusions to be drawn from the work. I have chosen the expression "the self-overcoming heterodoxy of the political novel" [3] to refer to the impact such a variety of ideas and events has at the expense of a clearly rounded plot.

(3) The uncertainty of the protagonists regarding their own individual existences in relation to the larger social world is pointedly manipulated (and often exaggerated) by the three novelists to varying degrees. For example, there occurs the sociological framing of Man's private or ritualistic behaviour within the group context of what could be described as "microcultural imperatives": a form of cultural behaviour which can be as powerful an ordering mechanism for human beings as official policies or pervasive cultural norms. Members of such groups are portrayed as obsessives or misdirected advocates of obscure goals for society at large. By reference to such groups, the novelists here can criticise or dispense with many superfluous issues and ideals which render democratic societies incoherent.

Such similarities of approach both convey and criticise the ways in which ideals are formed, and also the diverse motivations for adhering to such ideals.

By giving a historical precedent for ideological contradiction and cultural eclecticism within a political novel, I believe that I can underline what may be a danger traditionally endemic to the attempted definition of the genre : that of political novels being essentially little more than historical expositions. M.E. Speare's definition in The Political Novel (1924) differs considerably from the multi-layered fictional worlds to be discussed here:

"What is a Political Novel? It is a work of prose fiction which leans rather to 'ideas' than to 'emotions', which deals rather with the machinery of law-making or with a theory about public conduct than with the merits of any given piece of legislation; and where the main purpose of the writer is party propaganda/public reform, or exposition of the lives of the personages who maintain government, or of the forces which constitute government." [4]

This creation of a "realist" framework for the political novel is clearly inadequate to the appraisal of what I believe has come to be an expansive genre accommodating many distinctive literary ambitions.

The term "political novel" has for many years included works that are unconventional and would remain "sui generis", if not for the focusing effect

attributable to their political components. The novels of Joseph Conrad, for example, hardly reflect the narrow definition given above. Another such example is G.K. Chesterton's The Man who was Thursday[5] published in 1908. This strikes us today as mainly an attempt to combine the fictional priorities of the nineteenth century "weird" and ratiocinative tales of Edgar Allan Poe. The novel uses the initial propagandistic thrust of contemporary fear of anarchism to arrange a type of Manichean trial by fire for its protagonists, who are eventually revealed as supernatural minions to the mysterious Sunday, represented in turn as a manifestation of God. By finally underscoring the novel as a possible nightmare experience, I would argue that Chesterton manages, perhaps paradoxically, to draw our attention more toward the contemporary relevance of the political concerns, than to the story's supernatural features. The novel becomes political almost by default: the politics are an unusual element in both nightmares and supernatural stories, and therefore inform the broader context of the novel in a manner impossible for the other elements.

More importantly for our purposes, however, the unconventional nature of such a work, by its self-conscious disruption of generic expectations, is perhaps itself a point of political interest. In a sense, by obscuring fantasy and reality, Chesterton took a first step towards creating a work reflecting a sociological interest in the shaping of society by self-contradictory ideology and cultural eclecticism. Chesterton's novel, in this respect, possibly works best as a provocative juxtaposition of crime, politics and religion, which in turn reflects a broader loss of moral certitude in the wake of the Victorian era.

Such loss of moral certitude regarding the worth and workings of society was reflected subsequently in modern fiction with the existential portrayal of characters' emotional lives often conveying personal alienation from society and its conventions. In the political novels of Graham Greene, the relevance of a loss of faith to his depiction of the socio-political aspects of life has been widely accepted by critics as a consistent theme, and one which often has the effect of leaving his storylines morally inconclusive. Relatedly, many critics cite this theme as central to the Catholicism in his work. However, perhaps not enough attention has been given to his obedience to the contingent necessities woven into his plots which

replace the conventional framework of morality he feels unable to offer his readers. As I also believe is true of Pynchon and Burroughs, Greene seems to write political novels with rather the same intent that philosophers such as Heidegger and Wittgenstein wrote philosophy, in order to demonstrate the necessity and universal relevance of the individual and contingent [6]: the obedience to contingency which corresponds to a character's need for self-determination, is not necessarily rounded out by the demands of plot. In relation to this point, I wish to establish in the course of my work, a link between my subject authors and various branches of modern "sceptical" thought, in order to legitimise the apparent metaphysical longing for some form of truth beyond what is presently offered in the realm of political ideas.

In contrast with the work of John Buchan, for example, a writer whose novels showed great imagination in the political themes of his plots, as well as a strong reliance upon individual initiative, there still predominates at the end, the twin demons to credibility of unequivocal individual heroism and patriotic fervour. These are characteristics shared by a number of writers of the era, and which reached a nadir of platitude in the World War I poems of Rupert Brooke. Buchan's main concern appears to have been to uphold the creation of role models for the young reader, in an espousal of the sanctity of patriotism in the heart of the true Englishman, represented most famously in The Thirty-Nine Steps[7] by Richard Hannay. This assumption that such displays of individual heroism could overcome suitably vague representations of evil in society, could and would not survive the horrors of the First World War, and the economic depression a decade later. Nor was this tendency toward a platitudinous ending a particular prerogative of the "thriller" form. One of the most fundamental challenges to this tendency and the erasure of contradictions that it involved, was mounted by Greene, who stated his new position with respect to a thriller novel of his own, A Gun For Sale (1936) and its criminal anti-hero Raven:

"It was no longer a Buchan world. The hunted man was Raven not Hannay : a man out to revenge himself for all the dirty tricks of life, not to save his country."8

Such a feeling of enmity between the individual and society is the most personal expression of Greene's scepticism regarding the course of his contemporary world.

As far as all three novelists here are concerned, this world view can be envisaged as a starting point of sorts in recognising the need to approach individual systems with an understanding of their interaction with other systems or their dependence upon external forces. This tendency in the fiction herein has both a negative and positive aspect. The negative aspect is an unwarranted fear of conspiracy and a paranoiac world view; the positive aspect includes not only an ability to evaluate the operation of society's mechanisms (for example, bureaucracies and institutions), but allows a challenging of concepts such as "history" and "progress" as to what they really mean in practical terms.

Regarding the positive aspect of this composite approach to socio-political matters, Graham Greene's The Honorary Consul [9] and Thomas Pynchon's Vineland[10] are two novels which examine alienation from the political process in relation to the failure of revolutionary ideals to translate successfully into practice. This failure can be very broadly attributed to the interaction of different systems (or ideals) which serves to prevent the isolation of any one target of revolutionary ire: in other words, the system of liberal democracy becomes highly complex and even chaotic in its attempt to assimilate forms of opposition to it. This is crucial to the nature of the political novels here, because it serves both to destroy the credibility attached to traditional forms of political insurgency, and to bring the functioning of democracy into disrepute.

Perhaps the best way in which to measure the work of Greene, Pynchon and Burroughs in relation to traditional political ideals, is to envisage an alternative organic and theoretically less alienating political ideology (for example "advanced communism" or the "natural society" of anarchism [11]) as a guideline - and nothing more - for the development of their ideas. It must be kept in mind however, that the alternative societies envisaged by proponents of such ideals are not overtly promoted by either myself or the three subjects of my dissertation, and my main references to them will be in the conclusion to this work.

Relatedly, I intend to argue that the achievement of these three writers lies in a constructive eclecticism which seeks to understand essential socio-political constants, and restates a number of questions general to political theory. These include an understanding of the arbitrariness of social and political roles in relation to the existential awareness of the individual; an examination of the meaning of "liberty" as distinct from "democracy" ; an understanding of the random consequences of pace of change; and a study of the foundations of collective identity.

In wishing to credit each writer with a general inquisition of both past history and current affairs, it is important to argue here what I believe distinguishes their "constructive eclecticism" from the more purely experimental eclecticism which seems to characterise the Chesterton novel mentioned above. I believe that, to varying degrees, the three novelists present their works and ideas with an active consciousness of their creation and function as acts of fiction-making. Although this is less pronounced in Greene than in the later writers - and less alluded to or even conceded by Greene's critics - I believe it still applies.

Examples of this consciousness in Greene are, I believe, most evident regarding the content of features of the religious novel within the broader political frame of his work [12], which serve principally to evaluate policies or institutions in light of the doctrine of original sin. For Thomas Pynchon and William Burroughs, the mixing of disciplines (and even genres) within the political novel has the effect, in the case of technology, of conveying the "unreal" nature of the advanced capitalist or post-industrialist world. A contemporary view of both these writers' works would tend to label them as "metafictions", described by novelist and critic William H. Gass on works "in which the forms of fiction serve as the material upon which further forms can be imposed." [13] Although I am sure that this line of criticism is worthwhile, it seems to hold the potential danger of a certain amount of shallowness.

In a more complex philosophical sense in which some of these novels, most notably Pynchon's Gravity's Rainbow, reconstruct the past independently of written

history[14], they serve a general hermeneutical function [15] in undermining existing philosophical paradigms of existence [16]. In my own view, the diffuse and apparently trans-generic nature of some of the works to be discussed, conveys a concern with the possibilities of the temporal at the level of individual existence, and the possibilities of the technological [17] at the level of social existence [18].

Finally, while the points raised in this introduction, when taken together, will hopefully create their own political interpretation, it is perhaps wise for me to lay down a received criterion for fiction to be classified as "political". I do not wish to conspicuously differ from the broad definition of the political novel given by Irwing Howe in his seminal work Politics and the Novel published in 1957. Here he defines such work as a contest between individual will and political contingency, while proposing that the generic status of such a category can at most "point to a dominant emphasis, a significant stress in the writer's subject or his attitude toward it." [19] In effect this follows the restatement of the political in personal terms by political theorists such as Erich Auerbach and George Lukács, by which humanity strives for self-definition over and above the rationalisation of its behaviour by industrial and bureaucratic forces. Howe's definition is also worthwhile for this work as it illuminates what can be a fine distinction between "the political novel" and "the political thriller." My approach to this question is to assume that if a novel is exciting and action-packed, it should only be classified as a "thriller" in the entertainment sense, if its intellectual content is subordinated to the momentum of its plot. In none of the works I am to discuss, is this the case.

Chapter 1 The "human factor" and hermeneutic interpretation in the fiction of Graham Greene

"All things merge with one another : good into evil, generosity into justice, religion into politics." [1]

In looking at five novels of Graham Greene over the course of the next two chapters, I wish to show how the writer constructs his socio-political contexts from an existential base which links human ethics, religion, culture, colonialism and political ideology in terms of the psychological factors underlying them, such as egoism and sociability. The above epigraph from the Honorary Consul [2] has the author stating a world view based upon the principle of interdependence. I wish to demonstrate this principle as central to the way in which his novels are constructed, and to how I believe they should be interpreted.

In this way I wish to continue in the principally aesthetic and psychological modes of criticism that many commentators have chosen to appreciate the writer's work. However, as Greene himself seems to have considered his own identity as a political novelist to have been on occasion unduly subordinated to his psychological imagination [3] or study of Catholicism [4] by some critics, I intend not to abstract these features of his writing from the political framework of the study. There will be therefore, no allusions to the "psychological landscape", attributed to Greene's fiction known as Greeneland, which the author apparently took exception to as a misrepresentation of his work; nor will there be any extended concentration upon the ethical struggles of his protagonists in terms of their loss of religious faith, where it applies to a particular novel; I rather wish to view such struggles in terms of how they effect our perception of the entire work as a political novel in particular.

In relation to this last point, I believe that the series of ethical struggles within

and between characters in Greene, significantly effects the construction and also our interpretation of the novels.[5] They ensure that fictional events are not sequenced according to a clear plan of cause and effect, and I believe also serve to help define politics in Greene in terms of power struggles between individuals. This offers a rather different emphasis from the "aesthetic of exploration" [6] or "labyrinthine" effect [7] that has been attributed to the distinctive presentation of Greene's novels. While not dismissing such views, I would like to state my own view of Greene's fictional presentation thus: that in opposition to the concept of "cause and effect" - both in terms of human rationalisation and as literary method of organisation - Greene's plots advance "interdependently" with the existential elements in Greene's writing, and require interpretation in their light.

In relation to defining politics in terms of power (in my opinion, a concept insufficiently alluded to regarding Greene), it is worthwhile considering Greene's presentation of his protagonists and some positive minor characters. Greene's most sympathetic characters are sufficiently self-assertive [8] to avoid complicity in the political evils that he condemns, and also the self-conciously tragic vision of the world which is seen as definitive in Walter Benjamin's study of the problematic modern hero. I also believe that the most interesting of Greene's characters can be categorised as "self-originating", reflecting what may be described as a hermeneutical approach to existence.

An elaboration and example of what I mean by this last point is important. Greene's work (often via his protagonists) shows signs of a hypersensitivity regarding morality and sentimentality, and at times a suspicion of altruism as an insidious form of utilitarianism. I would argue that this is reflected by the ongoing and pragmatic interpretation of existence on behalf of his focal characters, which is vital to the lack of overt political identification in the broader context of his work. Greene perhaps views such pragmatism as an active constant or "human factor" for his political novels, and if so, it is one which argues against the type of character definition in terms of "saints,

sinners and comedians", that some of his critics have proposed. [9]

This is even demonstrated with some detail in the case of a peripheral character, such as Petit Pierre in The Comedians . The character is presented in the second chapter of the novel as a journalist of pragmatic spirit, despite the lack of its political role model of democracy in Papa Doc Duvalier's Haiti . Petit Pierre is pointedly introduced by Greene into the setting of the custom house of Port - au - Prince where the general atmosphere is both oppressive and hopeless: cheap labour jostling for much needed work, "beggars everywhere" and the occasional sinister figure of a Tonton Macoute. In the paragraph introducing Pierre, Brown describes the character in terms, which in turn reflect a human dynamo, a social outsider, an underworld figure, and also a man of wit and good nature:

"A familiar figure forced his way towards me. As a rule, he haunted the airfield, and I had not expected to see him here. He was a journalist known to everyone as Petit Pierre, a métisse in a country where the half-castes are aristocrats waiting for the tumbrils to roll. He was believed by some to have connections with the Tontons how otherwise had he escaped a beating up or worse? and yet there were occasionally passages in his gossip column that showed an old satirical courage - perhaps he depended on the police not to read between the lines". [10]

Petit Pierre is almost a Nietzschean figure in his capacity to be all things to all men, and thus to meet all men on their own terms. [11] Like Brown, Greene's protagonist in the novel, there are "no heights and no abysses"[12] in his temperament as stable features (in the sense that they shape a world view), but also like Brown, Pierre has the ability to achieve significant "heights" should they become necessary. This degree of adaptability distinguishes both characters from the "comedians" of the novel's title, men and women incapable of acting upon any kind of higher principle, lacking the courage to do so. Even Pierre's "hilarity" is described by Brown in terms of courageous daring.

"He had the quick movements of a monkey , and he seemed to swing from wall to wall on ropes of laughter. I had always thought that, when the time came, and surely it must one day come in his precarious

defiant livelihood, he would laugh at his executioner, as a Chinaman is supposed to do."[13]

For Greene, hypersensitive to the claims of morality, Pierre is a positive role model within the context of the novel, simply due to his capacity for survival.

Greene's hypersensitivity in matters of morality transfers directly to his theological position in some of the novels. This represents a clear confrontation between the existence of the individual (here with regard to faith), and the social existence created through institutions, in this instance with particular reference to the Church. Greene's position (with the correct Latin American context) is sympathetic to Liberation Theology, based on the renunciation of theological abstraction, for the assumption that any authentic interpretation of scripture must be open to scrutiny regarding its practical application, a position which eventually joins it to sociology and politics.[14] Greene is, however, eventually driven to reject a theological reappraisal of Marxist revolution[15], after struggling with its consequences. Rather for Greene, as his novel The Honorary Consul demonstrates, the analysis of institutions (religious or otherwise) and social policies, appears to be most constructive at the individual, existential level; political revolution, however, is also revealed through an existential questioning of ethics, to be contradictory, by its impractical reliance upon a transcendent ideology.

Such existential elements clearly have an effect upon the political context of The Honorary Consul. Although much has been written regarding Greene's interest in Liberation Theology generally, I personally believe that (leaving aside the writer's overt appreciation of the synthesis of Catholicism and Marxist economics in Cuba) its principle function for Greene is to demystify religious experience within the socio-political context of his fiction. Thus politics and religion are synthesised in Greene in a way by which (as I am to argue is the case in the Power and the Glory) "the human factor" representing active constants in the human psychology is seen as the catalyst.

This can be seen to the extent that the tenet of Liberation Theology most applicable to the rebels in the Honorary Consul is the belief that human activity

(including that which directly relates to idealistic behaviour) cannot be divorced from the physiological processes which motivate the human animal (Segundo 1985). [16] This is explicable in terms of an existing economy of energy, which is perhaps evident in both Greene's and his characters' economic distribution of sympathy, love and other humanitarian values. In the Honorary Consul, Greene appears concerned with both the positive and negative effects of such a realisation: respectively, how it highlights the shortcomings of revolutionary politics, and contains an alternative danger of the ritualism that may result from the sacrifice of Christian idealism.

This dilemma for Greene - and for Catholicism in general - is examined in The Honorary Consul, in the figure of Father Leon Rivas. Greene's proposition regarding the religious and social contexts of the novel is that Liberation Theology and its Marxist revolutionary extension, obscure praxis by ideology in the same ways as they accuse the church of doing. The mixture of intellectual disciplines in this instance is shown to be non-constructive. For example, revolutionary sacrifice of life submits to a fatalistic form of "situation ethics", where the fate of the unjustly damned obscures the triumph of these to be saved. In opposition to this, I believe the conclusion of Greene's novel regarding Leon Rivas, accepts the true nature of "morality" as an ongoing power struggle between "good" and "evil" forces, while dramatising it after the fashion of a morality play[17], as something discernible only by the individual.

To turn to the novel directly, Leon Rivas can only believe in a God with a capacity for evil as well as good. Leon feels a compulsion to identify with the horrors that are apparently inexplicable in a Christian world. His conversation with Plarr in the hut shows Leon's faith to be based upon a decision not to live paralysed by fear[18], either in turning away from a frightening vision of God as morally inscrutable, or in identifying with the complacent clerical orthodoxy in which he does not believe. Leon rejects the metaphysical need of mankind (as far as is possible) as representative of a willingness to be reassured by the superficiality of discursive truth, and replaces it with the self-originating hermeneutics which he imagines as a part of an old forgotten

legend:

"He made us in His image - and so our Evil is His Evil too. How could I love God if He were not like me? Divided like me. Tempted like me. If I love a dog it is only because can see something human in a dog. I can feel his fear and his gratitude and even his treachery. He dreams in his sleep like I do. I doubt if I could ever love a toad - though sometimes, when I have touched a toad's skin, I am reminded of the skin of an old man who has spent a rough poor life in the fields, and I wonder..."[19]

Even the distinction between man and beast should not be taken for granted. Here "humility" is parodied in an attempt to overcome doubt, even by apparent egotism. Leon is prepared to suffer in action, in active service to his God, his belief in "the Cross and the Redemption. The Redemption of God as well as of Man".[20] In stating this belief, Leon strips the concepts of "original sin" and "individual salvation" of their potential for socio-political manipulation, thus attacking the Church's insistence upon the free will of "Man", whereby morality is seen as a root cause of action:

"Free Will was the source for everything. It was God's alibi. They had never read Freud. Evil was made by man or Satan. It was simple that way. But I could never believe in Satan. It was much easier to believe that God was evil."[21]

Rivas shows the same thorough distrust of the creeds of intentionality as Marx and Nietzsche. He explicitly denies Marxism to the young communist Aquino, and so the basis of his Liberation Theology is not motivated by political dogma, but by what seems to be a restatement of the relationship between "Man" and God.[22]

This particular motivation becomes clearer regarding Leon's belief in an interdependent evolution of God and "Man". The evolutionary struggle is a power struggle between God and "Man"; although Leon believes that by the very fact of Creation itself, good will finally predominate over evil. However, this latter belief is less purely moral or even religious in its basis, than it is related to Leon's socio-political desires for South America. In this respect, God seems to bear an analogous relationship to the South American continent itself, with its division of loyalties between countries; some like Stroessner's Paraguay, loyal to the Bank of America, while others like Cuba, Uruguay, Colombia and Bolivia, are more sure of their own identities. Leon

and the kidnappers share the political outlook of their leader El Tigre (implicitly condemned by Greene for his anonymity), descended from Ché Guevara - "The whole continent is my country."[23] The struggle that the radicals undergo is thus intended to promote and, if possible create, the feeling of interdependence between the individual South American countries which would allow Latin America the opportunity to exist as a coherent social organism, uncorrupted by the North and free of political barriers imposed from outside.

However, it becomes the case that just as the metaphysical need of mankind, where it represents a collective spiritual weakness, is overcome by Leon, the group as a whole seems to overcome the more general psychological need to share a communal meaning of existence and a consensus political view: in other words, they come to judge and realise their own disunity - as individuals and as a group - to be a reflection of the fact that the specific ideal of an interdependent social organism they have striven for, is illusory. What Greene is showing here, is that they have avoided an understanding of the interdependence between them, as it affects their development in the immediate present, in order to strive for a transcendent, utopian superstructure of interdependence between nation states.

It is at this point that many of the key points about Greene's depiction of the individual's relationship to various aspects of society find a focus, with Greene's decision to split up the group of radicals in the hut. Rivas' struggle for self-definition and his desire to achieve human solidarity for his people in the social and political senses, are kept apart by the incongruent goals and personalities of the group. For Rivas, his interdependent power struggle between individual and social existence demands some religious insight, and some moral reconciliation with God (bearing in mind the highly equivocal nature of morality according to both Greene and Rivas) before he can himself be reconciled to the action the group is taking. Rivas' existentialism is, however, at odds with the reified ideal of freedom through revolution projected by other members of the group, which itself lacks any coherent ideological justification throughout the group generally. For Father Rivas, in particular, the result of

the group's disunity - exemplified in the contradiction between his personalised faith and Aquino's Marxism, or indeed the priest's heterodoxy and his wife's peasant orthodoxy - is an oppressive obligation which threatens his new expression of faith, and which constitutes his self-determination.

The very clear failure of revolution as a workable ideal, as it is presented in The Honorary Consul, is not symbolised by the failure of the kidnapping to secure the release of prisoners in Paraguay as such, but by the self-conscious disintegration of the group. While the group does not destroy itself at the dramatic extreme of interpersonal violence, there develops a lack of mutual sympathy, understanding, and on Rivas' part, perhaps disgust at the spiritual crudity of his comrades. Nonetheless, I believe Greene sees the character of Rivas' as achieving a personal victory. He has managed, through his peculiar form of faith, to overcome the illusions created in him by the enactment of the kidnapping; he rejects the illusory group ideal, and sacrifices his life in line with his own faith and personal political commitment. In this way, his existential analysis of his own relationship to God and society, succeeds a wilful social alienation based upon an illusion of human solidarity. The principles underlying this fact are most readily identifiable as psychological and religious, but they also have a strong social and political relevance. The group has no adequate leadership, nor (on the basis of the novel, at least) any clearly constituted political agenda; however, even if these factors were strong, it is somehow doubtful that the results would be any better in the particular human situation the novel creates.

The concentration upon interdependence and struggle as factors constituting human progress, and the rejection of simplified cause and effect sequences, has a strong relevance to another of Greene's novels, The Human Factor[24], in which it is an explicit theme as well as being a method of advancing the plot. The theme is expressed in Dr. Percival's explanation of the "personal box" in relation to Daintry's position within the British Secret Service, a system for foolproof delegation of responsibility, and a conscience-saving separation of cause and effect from one another. Percival elaborates his view by means of a lithograph on Daintry's bedroom

wall:

" 'Take a look at that Nicholson. Such a clever balance. Squares of different colour. And yet living so happily together. No clash. The man has a wonderful eye. Change one of the colours - even the size of the square, and it would be no good at all.' Percival pointed at a yellow square. 'There's your section 6. That's your square from now on. You don't need to worry about the blue and the red. All you have to do is pinpoint our man and then tell me. You've no responsibility for what happens in the blue or red squares. In fact, not even in the yellow. You just report. No bad conscience. No guilt.'"[25]

Percival's spatial metaphor promotes a freedom from conscience dependent upon the individual's lack of power to act autonomously, in any real sense of the word. This is a particularly noticeable instance of utilitarianism masquerading as altruism, a phenomenon widely evident in Greene's fiction, and also strongly implied at the end of this novel regarding the Russians' hospitality toward the defected Castle. However, Percival's framing of the organisation in this manner is even more important for our purposes, because it is clearly conducive to individual alienation, and represents a loss of socio-political interdependence which is the necessary foundation for action on the part of the protagonist, Maurice Castle, the traitor within the service.

Castle embodies the ideal agent as expressed in Hargreave's words to Daintry:

"We are playing games Daintry, games, all of us. it's important not to take a game too seriously, or we may lose it. We have to keep flexible, but it's important, naturally, to play the same game."[26]

Castle is typical of Greene's protagonists in his essentially unobtrusive personality, which enables him to work within his own "personal box", ostensibly to the benefit of his organisation, whilst actually serving the interest of another, politically opposed organisation.

However, it is as a figure in opposition to the very idea of "organisations", that Castle is significant in Greene's novel. The whole idea of bureaucracy in The Human Factor serves, in microcosm, to reflect all that is negative about the way society organises itself to organise others. In terms of the existential perception of society discussed heretofore, the bureaucracy of the Secret Service, as regards its members, develops a form of mutual self-creation in terms of specialisation and segregation:

more generally, in terms of human antagonism. This is why bureaucracy can be dangerous. Everything is permissible within this type of relationship, so long as nothing is allowed to disrupt the insularity of the bureaucracy (or organisation generally), because no external authority can effectively control its workings. However, it is the inapplicability of any type of solidarity, as an infringement upon the bureaucratic imperatives of formality and rationalisation (both within the bureaucracy and when dealing with outsiders), which leaves bureaucracy prone to betrayal, or draconian means of preventing it.

The above assertion also, I believe, can be used to argue that Greene envisages the Secret Service as a bureaucracy built upon contradictory principles. This is clear by the fact that the theoretical pragmatism of Percival's limiting of individual responsibility (insofar as it allows individual members absolution from blame), nonetheless invokes feelings of inferiority and futility in the character of Davis. The balance needed between human desire at the individual level, and the need for some degree of solidarity with other human beings, is shown to be insulated, and then perverted, by bureaucracy. It has an oppressive function which resembles a subliminal master-slave relationship model. This is perhaps why Greene's identification of Castle with the communist forces he aids is purely for a personal reason - that of his relationship with his coloured wife Sarah, who was allowed to escape certain imprisonment in South Africa with the help of a communist contact and friend. Solidarity is shown to be possible in the face of geopolitical and cultural differences, but impossible in the event of insidious scrutiny and rationalisation by those who are nominally your professional allies.

In The Human Factor, the identification of self with another is the primary method of overcoming the insularity of institutions. As the expression "human factor" suggests, the human tendency to project one's personality on another and vice versa, is a negative aspect of identifying with others; the positive aspect is quite simply the establishment of a bond with another human being, that may be love, friendship, belief or understanding. Essentially, Greene draws the distinction between the defeated, the

self-deluded, and the immature (represented in the novel by Daintry, Davis and Castle's child, Sam, respectively), and those driven to a realisation of self and an acceptance of others, in this novel represented by Maurice Castle.

Davis, Castle's fellow agent and closest friend in the Secret Service, views his dissatisfaction with his work and life by comparison with James Bond. He is drawn to the adventurous trappings of the spy game: missions abroad, handling microdots, revelling in promiscuous bachelorhood; but the reality of his job is writing and reporting meaningless telegrams. However, his identification with Bond is pure escapism: it is also fatalistic, adhered to for want of a better point of reference. Davis seems to be aware of the contradiction himself when he applies the Bond parallel, with more pathos than irony, to Cynthia, the woman whom he has unsuccessfully being trying to sleep with. He says to Castle:

"I couldn't stand this job without you. I'd crack up if there wasn't someone here with whom I could laugh at things. I'm afraid to smile with any of the others. Even Cynthia. I love her, but she's so damned loyal, she might report me as a security risk. To Colonel Daintry. Like Bond killing the girl he slept with. Only she hasn't even slept with me."[27]

Davis exhibits here a lack of power to resist stimuli, in this case the cultural signifier "James Bond", the key nuance, of which - ruthless dedication disguised with effective charm - seems, nonetheless, to be lost on him. Nietzsche would have analysed this situation as one where "chance rules supreme: events are inflated and drawn out until they appear monstrous....a suppression of the "personality", a disintegration of the will."[28] In Davis' case, personal feelings of rejection and lack of fulfilment are thus compounded by the quixotic cultural ideal from which he attempts to draw reassurance. In this instance, Greene makes the point that Western cultural role models are as often responsible for individual alienation, as they are for individual aspiration.

Castle's sympathy for Davis is a facet of their friendship. But he also sympathises with Daintry, whose will and frustration are shown to have no easy outlet, initiated as he has been into the plans of Humphries and Percival:

"He liked Daintry, he had liked him ever since the day of his daughter's wedding. He had become suddenly human to him over the smashed owl, in the solitude of his smashed marriage. If anyone were to reap credit for his confession he would like it to be Daintry."[29]

However, Greene does not allow Castle to give himself away to Daintry in the scene where he is waiting to be picked up by the Secret Service for his treason. The scene rather represents an interdependent progress to a mutual realisation of self, a means whereby both men can recognise the nature of the situation concerning them, and act upon it in their own best interests. Daintry feels alienated from Percival's actions, but he has not the imagination to enable him to act differently from the role designated to him. All Daintry is left with in his communication by phone with Doctor Percival is an anger incapable of either, misleading Percival as to the certainty of Castle's guilt, or of accusing Castle outright:

"Anger took the words he meant to speak and tore them in pieces like a letter one decides not to send...

In his mind the act of resignation had already been accomplished. He told himself he was a free man, that he had no duties any longer and no obligations, but he had never felt such an extreme solitude as he felt now."[30]

This sense of frustration and helplessness serves as a contrast to Castle's reservation of judgment concerning his own fate. Castle's repose in handling Daintry, helps him understand to what extent the other's character and frame of mind will permit him to tell the truth. Castle essentially stays true to the resolution he makes upon opening the door to Daintry:

"It occurred to him that if he carried the revolver in his hand when he opened the door, the police would have the right to shoot him down in self-defence - it would be an easy solution; nothing would ever be publicly proved against a dead man. Then he reproached himself with the thought that none of his actions must be dictated by despair any more than by hope".[31]

Castle's decision to chance his hand with Daintry is very significant, for it helps to finalise Daintry's own doubts about Davis' guilt as a traitor, and his disillusionment and disgust with the organisation that passed the death sentence upon the innocent man. Castle interprets the other man's mood in the course of their conversation , his

unwillingness as interrogator, and his need for a coherent human voice amongst the newly nihilistic clamour of his professional world, and not for a façade of innocence.

Castle displays behaviour that Nietzsche saw as symptomatic of a reaction against the failure of ideals, and the socio-psychological nihilism that resulted. Taken in this context, Castle resembles throughout the novel, one of Nietzsche's noble breed of men, "who do not require any extreme forms of belief, ... who not only admit of, but actually like , a certain modicum of chance and nonsense; they who can think of man with a very moderate view of his own value, without becoming weak and small on that account."[32] While I am aware of the dangers of drawing a Nietzschean parallel too widely regarding Greene's fiction[33], I believe that the above has a general relevance for the author. While Castle never lets his sympathies for others distract him from his purpose, the fact that these sympathies exist, as in the figure Petit Pierre is reflective of a quiet insistence in Greene's fiction, upon nobility of character in his protagonists - no matter how adverse the circumstances, or how belatedly the evidence of such nobility in their behaviour.

In The Human Factor, Greene refines the ideas of individual nobility and the existential will to power, by creating for them a genealogical dimension. The key episode in question here comes at the end of part four of the novel, where Castle is about to read his illegitimate, half-caste son Sam, a story:

> "There was no tie of blood between Sam and himself, no guarantee that they would have any taste in common, but he always hoped - even a book could be a bridge...There are verses in childhood, he thought, which shape one's life more than any of the scriptures."[34]

This shaping of a life is implied by Greene in Sam's identification with a poem about a highwayman, whom Sam says is a black man threatening the households and lives of whites. The identification, therefore, is instinctual, genealogical, although it is doubtlessly affected also by Sam's growing comprehension of cultural stereotypes. Greene and Castle look upon this immature and instinctual manifestation of the will to power with a mixture of pity and resignation, for Sam is to meet with more obstacles

during the course of his life than either the writer, or the white father, can fully comprehend:

"Sam had never looked more black, Castle thought. He put his arm round the child for protection, but he couldn't protect him from the violence and vengeance which were beginning to work in the child's heart".[35]

It is through a complex identification with his own childhood and in turn with Sam and the threat to his young life represented by the Afrikaan Muller, and the reference in his note to "A Final Solution" (a nuclear weapons deal behind the scenes between South Africa and West Germany - the cultural and political significance of which has echoes of neo-Nazism in collusion with Apartheid), that Castle takes the decisive step of copying and not destroying the note as he has been instructed to do, and in doing so, consciously identifies with his dead communist friend Carson.

Castle's reliance upon his family and friend, itself carries with it, I believe, a keen social and political statement. The character resolves the same problem in individual human terms, that defines the practical dysfunction of ideological capitalism, and the institutions that serve its prerogatives. The lack of decisiveness in deciding the priorities of its liberating democratic function, as against its repressive authoritarian function, is overcome at the individual level in terms of the human ethics which accompany capitalist ideology. These include the conjoined work and family ethic which, in general, perhaps does not constitute a representative, socially objective, formula for the diversity of lifestyles that require to be accommodated by society.[36] On the contrary , it can consign many individuals to the periphery of society, away from its effective core, the social embodiment of which is the microcultural imperative. Castle's biracial marriage, in contrast to the above, demands something more than a work ethic, or professional loyalty can provide, to keep it integrated. The marriage demands from Castle, a strong sense of his own identity, and especially where it carries with it a sympathy for aspects of his wife's African culture.[37] He rejects his professional duty and the material benefits and home comforts it affords him, because he recognises the

link between his own complicit materialism (especially regarding the death of Davis as ordered by Percival) and the political and cultural threat to his wife and young son from the likes of Muller.

However, I would argue that the repudiation of professional ethics by Castle's character still represents a point of political controversy in Greene, involving as it does the assisted return of a communist spy to Russia, as well as Castle's own defection. It is not, therefore, consideration of his family alone that allows Castle to betray his country, nor a genuine ideological realignment with communism; it is rather a rejection of the ethics of political systems in general that informs Greene's portrayal of his protagonist.[38] This is why I believe Greene describes a theory of systems - that advanced by Percival - to inform both Castle's need to identify and stay true to a "human factor", and his recognition of enforced alienation as the paradoxical (and ultimately unsuccessful) binding principle of his organisation. Castle himself is affected by this paradox, for while he attains a sureness of self in relation to his family and dead friends, he nonetheless exiles himself from a country that is never suggested to be less politically tolerable than his new home, the Soviet Union. As far as the question of nationality is concerned, there is , therefore, finally a distinct erosion of the ethical sensibility in Greene's novel[39], by the linkage of national identity with the often negative connotations of political allegiance.

This erosion of an ethical sensibility is most clearly attributable to Greene's portrayals of the working of a realisation within, that can overcome our own original ideals and sense of right and wrong. There is no overt moral judgment on Greene's part, as far as this is concerned; it is a consequence of Greene's existential analysis, which tends to both begin and leave an examination of individual human behaviour at a certain stage of development. Greene's existentialism can I believe however, be defined further in relation of Heideggerian hermeneutic phenomenology.[40] This aim to retrieve an ontological "beginning" for the individual and mankind generally, not in the sense of an absolute origin, but in the sense of uncovering a motivated masking of

an existential truth, which is primal and universal to human beings. Although Heidegger's theories have sometimes been dismissed as obscurantist ideology, and although Greene certainly never directly uses or imitates the subjective immediacy of Heidegger's abstract terminology, the sometimes obscure and often instinctive motives for the behaviour of some of his protagonists bears an elusive profundity that they themselves (or their creator) cannot express to us. I would argue that we, nonetheless, as readers can sense this profundity in terms of a character's inherent anxiety. With Castle, for example, we are left aware of the human difficulty and anxiety in being unable to achieve a fully realised form of solidarity with others. This failure occurs at the expense of a need for self-determination against one's role and predicament within society or "Verfallen", as Heidegger terms the absorption of self in the self-alienation of others.

While Greene does not use Heideggerian terminology then, the above identification of the human factor (interestingly defined in the singular) as a however imperfectly realised need for self-determination in terms of a primal truth, very roughly resembles the analysis by Heidegger of anxiety or existential dread ("Angst" being the term used by Heidegger), in order to identify his unifying primordial existential of "Care". Very fleetingly, this analysis of dread in particular, states the phenomenon to be definitive, insofar as it removes us from, or negatively affects our experience of, our concern with what happens around us, and with what we have believed to be certain. Our own existence becomes central to us in that we "care" about our finitude and how we are determined by "inauthentic" actions and beliefs (ones not integral and particular to our own Being), whether they be adverse or pleasant to us. Instead of "caring" about social and political concerns, for example we begin to "care" about ourselves in a way which can incorporate elements of such concerns, providing that they help us to interpret our own individual existence. In this manner, the elusive profundity of Greene's protagonists, which is that which cannot be wholly explained in terms of external events and ideas relating to them, remains a question for us to consider, after the practical, contextual motivations for their behaviour have been

made explicit. I believe that Greene's "human factor", with its retrieval of self-knowledge from often wilful self-deception, most closely corresponds to Heidegger's fundamental emphasis on "Care" as the notion which describes existential awareness[41] most comprehensively.[42]

The above reference to Heidegger perhaps helps explain, when balanced against Greene's understanding of the positive aspects of Nietzschean individualism, why his novels sometimes lack the sense of any goal other than his protagonists' egotistical gratification. This also perhaps explains the avoidance of more straightforward plot hypotheses usually implied by the generic focus on intrigue: a phenomenon which alternates a character's existential awareness, with the same character's immersion in the detail of external events, while the priorities of individual existence are made contingent upon the political turns of plot. In the novels discussed herein, whether a character's individual concerns remain antecedent to socio-political observations, or vice-versa, both aspects of the fiction, while mutually enlightening, are not merely contingent upon one another.

While the above observations have focused upon episodes in Greene's fiction, where priorities of individual and social existence overlap (mainly , so far, with the result of illuminating the former), it is important now to consider the manner in which social and political matters are observed by the individual. These observations, as with the individual's self-questioning, are motivated by a desire to uncover the truth of a situation, with the parenthetical suspicion of empiricism as an over-simplified confirmation of external "facts".[43] Regarding the socio-political contexts of Greene's novels, these observations are conveyed by a non-conceptualising use of imagery (for want of a better description), that serves a hermeneutical function in considering socio-political questions in terms of the priorities of individual existence. This use of figurative language is to be distinguished from symbolism, which attempts to achieve a systematic unity of knowledge, and is at least partly superficial representation. The whole notion of "truth" in Greene, seems to be handled with a pronounced suspicion of

its illusory nature.[44]

The Power and The Glory[45] provides a good example of Greene's use of such figurative language as described above.[46] A comparison of the different imagery associated with the character Mr. Tench, for example, shows the character's development during the course of the novel, toward a greater understanding of social and political matters in his environment. When he is introduced to us at the start of the story, he is shown to be living a pointless existence in a desolate Mexican port, shying from his dental work without having anything better to do instead. He is presented to us in a state of self-disgust which nonetheless shows a slight sign of rebellion about to emerge. This reaches a peak as he awaits his ether supply coming in by boat. Greene's use of imagery describes the mentality of a siege victim:

"That was the whole world to Mr. Tench: the heat and the forgetting, the putting off till tomorrow, if possible cash down - for what? He stared out over the slow river: the fin of a shark moved like a periscope at the river's mouth. In the course of years several ships had stranded and they now helped to prop up the bank, the smoke-stacks leaning over like guns pointing at some distant objective across the banana trees and the swamps."[47]

Tench depicted as a defeated man does not actively impose his will on the environment, but rather, through years of hopelessness, has reached the stage where his own will is stultified by the physical environment itself. The figures of enclosure - the submarine simile and minefield metaphor- represented by the shark fin and the stored shipwrecks respectively, are as much necessary props to help balance the character's ontological security, as they are expressions of his disillusionment and futility. In fact , the one reinforces the other. Emblems of decay and repression become useful aids for Tench to, in a passive way, take charge of his environment. When there occurs a lapse in his conversation with the whisky priest, he makes the best of his surroundings as familiar objects with which to stabilise the unease he feels in conversation:

"They fell silent and time passed, the shadow of the customs house shifted a few inches further

towards the river: the vulture moved a little, like the black hand of a clock".[48]

Though untagged, the observation is clearly Tench's, having noticed the vulture himself by looking up at the sky several lines earlier. There is thus an implicit compliance between the character and his oppressive environment.

By the time of Tench's final brief appearance toward the end of the novel, however, the character has been driven to take a stand against the social degradation and political corruption of his environment. He is given the opportunity while working on the teeth of the jefe, a key administrative figure personally responsible for the deaths of political opponents. The imagery of fatalistic compliance in the first chapter is now replaced by that of aspiration, cleverly related here by Greene to the act of dental repair:

"He stared moodily into the mouth as though a crystal were concealed between the curious teeth. Then, as if he were exerting an awful effort of will, he leant forward, brought the aim of the drill round and began to pedal".[49]

The subsequent sight from the window of the whisky priest's execution dulls his spirits, but simultaneously strengthens his resolve to leave Mexico behind and, therefore, take charge of his own destiny in a land where one can intervene to save one's friends and acquaintances being wronged. Greene presents Tench's rejection of Mexico by recourse to an interdependent selection of moments and images remembered from his first encounter with the whisky priest:

"He remembered the little man rising bitterly and hopelessly from his chair that blinding afternoon to follow the child out of town; he remembered a green watering-can, the photo of the children, that cast he was making out of sand for a split palate."[50]

These images, having had no particular relevance separately, together form a sensory "gestalt", carrying its own codes and nuances for Tench to take meaning from. The same type of association characterises Tench's means to action, upon having made his resolve:

" 'The filling', the jefe pleaded, and Mr. Tench's eyes went to the gold on the glass dish. Currency - he would insist on foreign currency; this time he was going to clear out, clear out for good."[51]

The momentary association of the gold filling with foreign currency, taken alongside the remembrance of images associated with Tench's talk with the priest, stimulate the character into taking the action he has required to take for so long.

These examples of Greene's imagery show how he manages to tie up a potential loose end in the plot - Tench himself - by granting the character a realisation of self that is directly relevant only to an outlying fragment of the plot as a whole, but which becomes interdependent with the rest of the story by reflecting the socio-political concerns at its heart. Greene's imagery in this novel is also used conversely to the above, in order to extrapolate a character involved at all times at the core of the novel's political action - the lieutenant - whose socio-political relevance is to be analysed (keeping in mind that the whisky priest, although the novel's protagonist, is not always the focus of the novel's core action, being as he is, only one of two main characters hunted by the lieutenant's men).

The basis of the lieutenant's characterisation has, like that of Mr. Tench, important existential meaning: his ultimate failure regarding self-knowledge and will-power, here seen in terms of his would-be ambitions for the poor of his country. Greene describes this failure in terms of the dichotomy between cause and effect and interdependence as socio-psychological concepts. The lieutenant, on his first appearance, is at once identified as an outsider who walks in front of his men as if chained to them against his will, and whose meticulous neatness belies an ambition incongruous to the seaminess of Mexico City. The lieutenant's personality is a collection of causal actions and attitudes. By comparison with Tench's loose connection of images as a stimulus to action - interdependent, according to their own intimations and associations in the minds of the character - the lieutenant's opinion on priests is based upon childhood associations which have become firmly set opinions in adulthood: the sensory "gestalt" has become a fully-fledged concept, the partial representations referring to a strongly preconceived whole:

"Something you could almost have called horror moved him when he looked at the white muslin dresses - he remembered the smell of incense in the churches of his boyhood, the candles and the

laciness and the self-esteem, the immense demands made from the altar steps by men who didn't know the meaning of sacrifice."[52]

And the lieutenant's reaction to the photo of the wanted priest is almost Pavlovian:

"The good things in life had come to him too early - the respect of his contemporaries, a safe livelihood. The trite religious word upon the tongue, the joke to ease the way, the ready acceptance of other people's homage...a happy man. A natural hatred as between dog and dog stirred in the lieutenant's bowels."[53]

This belief in the power of cause and effect logic - in the above example, the relationship between the good things in life, and individual happiness - is the root of the lieutenant's potential weakness in his self-appointed role as redeemer of his country.[54] This is later revealed in full as his mental presuppositions are broken down by his relationship with a priest whom he can also think of as a basically good and honest human being. The lieutenant is symbolised by Greene at one point as being "like a little dark menacing question-mark in the sun"[55], and described elsewhere as a "little dapper figure of hate carrying his secret of love."[56]: the implication throughout the novel is that he primarily awaits an answer to the question of who he actually is himself, both in terms of his personality and his social and potentially political role.

When the priest is under lock and key awaiting execution, the lieutenant is left without his purpose, and the lines of cause and effect that controlled both it and him, are now pitifully obscure. Greene presents his dilemma in the imagery of a dream:

"He couldn't remember afterwards anything of his dreams except laughter, laughter all the time, and a long passage in which he could find no door."[57]

What is a dead end for the lieutenant, is represented in the same dream analogy as a joyous release for the priest, when he reaches a mountain village in his bid to escape the authorities, and miraculously comes across a church, something he has not seen for years:

"His dream was full of a jangle of cheerful noise."[58]

Unlike the lieutenant's mission, the priest's journey, while he remains free at least,

achieves a rekindling of faith, and an exercise of will that he was unaware he possessed.

The importance of the existential use of imagery applied by Greene to the above characters - and, in turn, to socio-political contexts and roles -, is that they directly constitute a hermeneutical study of the evolution of self, in relation to socio-political factors, which themselves contribute to such an evolution. The above examples are, I believe, the best internal evidence to connect Greene with Heideggerian hermeneutic phenomenology, as opposed to merely describing his approach as hermeneutical in a general sense.

The above examples can be compared to Heidegger's ideas on the disclosure of "Dasein", or "what it means to be." This disclosure has three stages: firstly, it is revealed to be "factical", limited by the actuality of its own evolution, a past over which it presently has no control (Heidegger labels this "thrownness"); secondly, "Dasein" is open to its own possibilities, a form of understanding achieved by existential "projection" (Heidegger's title); finally, there is "fallenness" ("Verfallen"), which is a form of self-alienation in the collective identity of others, an identity which can be expressed through immediate issues and affairs of the moment, which in the above examples have a clear socio-political meaning.

It is with this third stage, "Verfallen", that Greene's characterisations of Mr. Tench and the lieutenant become a part of the socio-political context of the novel. This is because the stage represents a "natural" state of self-deception, that counterbalances the first two stages, whereby "truth" is reflected either by coming fully to terms with the implications of one's past, or by realising one's self with regard to the present, or both concurrently. While the existence of both Tench and the lieutenant, is embroiled in external issues, - and thus in "Verfallen" - Tench comes to terms with his past aimlessness and is set to achieve his present potential, while the lieutenant succumbs to self-alienation and existential dread. The Heideggerian influence, I would contend, is directly relevant to Greene's novel here, because both characters bear an unequivocal relationship to truth -Tench through personal and socio-political

revelation, the lieutenant by the fundamental undermining of the principles that have informed his perception of self and of others.

The Power and The Glory, with its titular questioning of absolutes, offers some of Graham Greene's most coherent statements about Man and society. The subjective moments of individual existence (so abundant in the fiction of Thomas Pynchon) are evolved most clearly in this novel into forms of social and political understanding. It is to the more practical concerns of such an understanding that I next wish to turn my attention.

Chapter 2: The convergence of interdependence and alienation in Graham Greene's study of culture

A practical analysis of socio-political existence in the novels of Graham Greene, growing out of an existential analysis of the lives of individuals in relation to social and political life as it does, maintains the same fundamental suspicion of discursive truth and the institutions that promote it, as Greene's protagonists do individually. A key example of this relationship is Greene's exploration of more primitive societies and their cultures. This constitutes a hermeneutical search for an origin, whereby the development of Greene's own Western culture can be identified as a point of departure from simpler and purer ways of life. Greene's real-life journey into the heartland of Liberia in Africa, which he documented in Journey Without Maps (1936), was a search for an alternative to "death-orientated" European civilisation.[1]

Judith Adamson, in Graham Greene: The Dangerous Edge, proposes the personal existential relevance of Greene's essentially hermeneutical evaluation of a cultural origin:

"His first extended trip was thus a Jungian voyage into the self and the collective memory, away from what he had come to distrust which was 'any future based on what we are'. In unmapped Liberia he sought 'a quality of darkness... of the inexplicable'. If one could discover 'from what we have come' he believed, one might ' recall at which point we went astray'".[2]

The recollection of this point of original sin (sic)[3] represents for Greene, the achievement of a general correlation in social existence for the expression of the development of individualism in man, and eventually, its framing in what I will term "microcultural imperatives". Rather than using individual bonds of friendship, or opposing one institution or socio-political ideal against another, in order to isolate conspicuous failures of society, Greene attempts to show - in novels such as The Heart of the Matter[4], The Quiet American[5] and The Comedians - how cultural differences or fragmentation become exacerbated by the practical development of Western

Civilisation, and its accompanying ideological supremacy.

The notion of a general cultural supremacy, provides Greene with a direct link to fascism, and a means of attacking it.[6] The means by which Greene attempts to undermine the claims made for fascism, is related to a re-examination of the central question of superiority of caste in terms of the intrinsically superior man.[7] As I have suggested before, regarding nobility of character in adverse circumstances, Greene does not disagree with Nietzsche on this point[8]; for as he views personality independently from a fixed social and historical identity, and rather in interdependent physiological terms, he is bound to express differences between the personalities of men as absolute. This he does along cultural and racial lines, one of the best examples being Ali in The Heart of The Matter[9]. It is worthwhile noting also, however, that even a character who is morally dubious, regardless of his caste and nationality - the Syrian diamond smuggler Yusef[10] in The Heart of the Matter - is studied very much with these factors in mind.

In The Heart of the Matter, Greene manages to turn the socio-political importance of caste, away from its unfortunate socio-political associations of fascism, and he achieves this by deliberately undermining the cultural expectations regarding character behaviour. As regards the servant-boy Ali, his first appearance in the novel subordinates the cultural knowledge given about him to a pattern of physiologically-based data, which accumulates as the novel progresses. For example, the boy's use of the word "humbug" to denote "pain", "hurt", or "harm", is not commented upon by either Scobie, or the author; rather than attribute a cultural significance to the word, it comes to symbolise the private, childlike relationship of trust between Scobie and the boy, not unlike the loyalty of a pet dog. Ali is never seen to act in a manner reflecting his deprived social background and his role as a chattel, incidental to the colonial relationship between Great Britain and Sierra Leone. Similarly, Greene dismisses the fact that Ali has been in prison as in turn incidental to his social position.[11] Greene

underlines Scobie and his wife Louise's relationship with Ali as similar to the master/household pet relationship, in the couple's conversation regarding the child:

"... 'I just love myself, that's all. And Ali. I forgot Ali. Of course I love him too. But not you', he ran on with worn mechanical raillery, stroking her hand, smiling, soothing...

'And Ali's sister?'

'Has he got a sister?'

'They've all got sisters, haven't they?...'"[12]

Ali is spoken about as an object at a distance from the couple, one of easy affection, but the social realities of whose life are wilfully alienated within the Scobie household. Scobie's relationship with the boy is almost manufactured to achieve "the trick of trust"[13], and when that trust is apparently given reason to falter, Scobie sees his own betrayal very much in terms of Ali's identification with his own people and background. Greene expresses Scobie's reaction as a physiological response, like that brought on by an infection of the blood.

"Ali pushed the boy ahead of him through the door, and Scobie could hear the rustle of their feet on the path. Were they whispering together? He went to the door and called out after them, 'Tell Yusef I call on him one night soon and make hell of a palaver'. He slammed the door again and thought, what a lot Ali knows, and he felt distrust of his boy moving again like fever within the bloodstream. He could ruin me, he thought: he could ruin them".[14]

The inside knowledge that Scobie believes Ali to possess, with regard to his relationship with Yusef, is interpreted by the man as representative of a defect in his relationship with his servant. He had tended beforehand to imagine their relationship as idyllic, part of a "dream of perfect happiness and freedom. He was walking through a wide cool meadow with Ali at his heels: there was nobody else anywhere in his dream, and Ali never spoke. Birds went by far overhead, and once when he sat down the grass was parted by a small green snake which passed on to his hand and up his arm without fear, and before it slid down into the green grass again touched his cheek with a cold, friendly, remote tongue."[15] This almost esoterically metaphorical tableau seems to explain the Scobie family triad in terms of a Garden of Eden that has

somehow managed to survive more or less intact: the birds represent the world with which he makes contact day to day, but which never really comes close to him; the snake is representative of Ali's own class of people, who cannot damage the sanctity of their relationship. This, as far as Scobie can see, has been shattered by Ali's suspicious associations with fellow servants of other masters, compounded by the fact that one of the boys is Ali's half-brother and servant to Wilson, the man sent from London to report upon Scobie's work in Sierra Leone. Thus the illusion of Ali's imperviousness to the cultural and economic realities of his background, is destroyed by a double blow.

It is to be argued from this that the inter-caste loyalty between master and servant is a manifestation of Scobie's own cultural expectations-as well as his own human weakness-regarding family and friendship, and secondly, differences of race and social background. The importance of Ali to Scobie, has been the creation of a bond, both with his immediate family unit, and with a foreign culture: Scobie's own alienation from his wife and the concept of family, as well as that from his colonial post in police administration, have been relieved by his trust of Ali. This is why the imagined betrayal is so cataclysmic in the mind of Scobie. It destroys his sense of cultural belonging, the outer facade of family unity, and also implies a threat to his professional role.

These three interdependent sources of uncertainty come to explain Scobie's reliance upon the Syrian, Yusef, an intermediary[16] between the exiled Scobie and the colonised masses. Yusef is an ingratiating, if astute criminal, with something to gain by establishing a relationship with a more solid member of the community. Aside from his overt immorality as a smuggler of industrial diamonds, Yusef is symptomatic of the cultural adulteration that arises from "civilised" motives of self-betterment in relation to - or at the expense of - one's immediate environment. In this way, the character of Yusef bears an inverse relationship to Scobie, who has attempted to extrapolate Ali from his cultural context in order to feel secure within that same culture. Both are unnatural figures: Yusef's attempts at integration focus upon the white caste in a country with a

non-white majority, whilst Scobie replaces his perspective on the workings of culture, a requirement of his social role, with a very narrow-minded attempt at immersing himself in the culture (a point reinforced by his "love" of Africans being expressed in his habit of sleeping with local prostitutes). In the above characterisations, and their mutual reliance upon one another (both as feature of plot, and as cultural comment), Greene shows the hierarchical arrangement within the society to be based upon a rejection of the cultural norms and human needs of that society generally. The influence of cultural outsiders is seen to be damaging in ways which politics and social policies undertaken from within do not account for.

Greene acknowledged the effect of cultural outsiders on Africa with regard to his travels there in terms of a form of "coastal culture" away from the African heartland, where profligate behaviour developed from the uneasy mingling of European with African culture. Having said this, the isolation of cultural behaviour (albeit socially irresponsible behaviour) from explicitly political manoeuvres, does succeed in Greene's novel, in neutralising to a large degree the racial hostility often implied in the colonial encounter. The world of The Heart of The Matter, even at the implied level of a foreign hierarchy, nonetheless advocates an easy acceptance of other creeds and colours, insofar as its alliances and oppositions, are created in terms of intrinsic human personalities. There is no danger in Greene's Sierra Leone, of failing to rationalise and distinguish between individual as opposed to individual cultural behaviour, which created the deadly opposition between Germans and German Jews in the 1930's. It is in this light that the post-war relevance of Greene's novel can be seen at its most striking: in its exposure of the insecurity which can be traced to the root of most human relationship; and in its assertion that this insecurity between people, when aligned to differences of race, caste and creed, can only be intensified into a form of hostility, when the political will exists to cause it.

The same idea is well expressed in Wyndham Lewis's The Hitler Cult[17]. Lewis sees the appropriation of the German philosophy of "Blut und Erde", as an example of a fundamentally political crime against nature:

"... as far as Skin and Blood is concerned, in the modern world it is far better to leave these things to nature. Nature is not a pedant, not a patriot, but in her rough and ready way she sorts the sheep out from the goats with considerable zeal.

In spite of all temptations,
To belong to other nations,
I remained an Englishman.

is a doggerel with more sense in it than all the Nuremberg Laws. Nature is, if anything, too zealous a divider."

In relation to the above, Greene is all too well aware of the fact that if a common bond exists for mankind, it does not exist politically. Essentially, Greene like Lewis , seems to believe that we should act naturally, to the extent of using our personal experience of living to establish a sense of identification with the idiosyncrasy of other people's values.[18] This is, I believe, the point that Greene reaches in his fiction regarding cultural and racial differences.

However, Greene's study of the effect of culture upon individualism and vice-versa does have an almost coherent political analogue, in the idea of "man" in society proposed as an argument for an anarchist "natural society", by Michael Bakunin. In his notes entitled "Egoism and Sociability Are Paramount in Man", Bakunin states:

"....this has provided one of the pillars of his great superiority over other animal species, that both these opposed instinct - egoism and sociability - are much more powerful and much less distinct from each other in man than among all the other animals. He is more ferocious in his egoism than the wildest beasts and at the same time he is more sociable than ants and bees."[19]

However, Greene's human and existential imperatives do not rest upon this distinction between individual and social behaviour, for it does not take into account the fact that the organising principles of "man" in society, which <u>are</u> "egoism" and sociability, can have the effect of <u>dis</u>organising society: a fact which the coastal culture of <u>The Heart of the Matter</u>, and the very notion of "microcultures", both demonstrate. The complex relationship between individual and social existence relies upon more intricate dividing factors within dominant means of division, such as culture, religion, political ideology, and class, which almost all political ideals fail to address. Greene's

emphasis in his fiction, thus tends to become more sociological than political. The only advance that can be made from the experiential evaluation of culture in The Heart of The Matter, and of specific requirements of lifestyle in relation to social role in The Power and The Glory and The Human Factor, is to the recognition of idiosyncratic microcultural imperatives which create the outlet for an establishment of common identity.

Greene approaches the broader topics of cultural and political imperatives, in many of his novels. There is only one novel, however, that I believe highlights (as opposed to an incidental inclusion) what I have chosen to describe as "microcultural imperatives" - behaviour and beliefs which characterise certain groups of people outwith the mainstream political relation of subjects to their nation. In a sense this represents an attempted denial of one's broader socio-cultural allegiances altogether. It also represents an interesting intermediate point between the existential priorities of self-creation and human solidarity, that nonetheless damages human solidarity at a coherent social level.

The writer who perhaps concerns himself with this idea more than any other single aspect of his fiction, is Thomas Pynchon, a fact contingent upon his immersion in the chaos of a post-come-super industrial society, where stimuli abound for dedicated consumption. In The Comedians, however, Graham Greene achieves something of the same sense of social disjunction as it is portrayed through the behaviour of distinct groups of people.

The microcultures that these people constitute embody a central intellectual problem for Greene. On the one hand, there exists a danger of the need for partial action becoming distorted or deferred by an excess of ideas underlying or rationalising it; while on the other, there exists the fear of political partisanship and binary representations of reality holding sway over socio-political decision making. The only way of overcoming this dichotomy lies in identifying a human complexity through which ideological considerations are obscured by the intricacies of loyalty, faith, cultural tradition and general human interest, which underlie them. Greene's historical

sense is acute in this respect, especially regarding primitive culture, where centuries of relatively stable development (contrasted to the Western cultural imperatives of civilisation and progress) must be taken into consideration when new social and political measures are initiated. This is why in The Comedians, the microculture is identified as both negative in its insularity regarding the rejection of an immediate cultural environment, and as too susceptible to the inappropriate influence of foreign cultures. Instead of answering genuine social requirements, the microculture is an indiscriminate reaction against society. Essentially such groups place their faith in a recycling of old ideas, taken apart from the cultural and political contexts of their own country.

The reason for this in The Comedians, is understandable, however. Haiti is presented as a country with no political ethic to unite or underlie the behaviour of its people: the only means by which any social identity can establish itself is with, on the one hand the enactment of, and on the other the fear of, political violence. There is nothing more stable than the threat of violence keeping Haiti functioning, and only just. The threat of violence is in fact shown to be insufficient for the task.

Certain facts introduced into the novel make us aware of what the immediate and urgent priorities of the Haitian government really are - financial and political aid. The expulsion of the American Mission and the British Ambassador poses a threat to Haiti's status from an American point of view, as a valued bulwark against communism.

In a sense, therefore the government are doing something right in Greene's view, by resisting the political implications of American cultural imperialism; however, by enforcing a new order based upon intimidation, its rule constitutes as unnatural a break in a country's development, as a foreign invasion - something which is typified by the outlawing of the country's natural religion, Vodoun. The Haitian government have, in addition, the intention of carrying out certain prestigious ventures, such as the proposed Duvalierville, and the American ex-presidential candidate Mr. Smith's proposal of a vegetarian centre, both of which would serve as socio-political

projects.[20]

The essential unsuitability of the government is also evident concerning the death of the minster for social services, Dr. Philipot, a political opponent of "Papa Doc" Duvalier. The official duplicity which serves as an explanation of the death, is informative regarding the administrative priorities mentioned above: the excuses that the new minster gives for Philipot's death - possible suicide for bad accounts, and the revenge of the Haitian people to whom Philipot had failed to deliver a much needed water pump - reveal that the victim's status as opponent of the régime, is of secondary importance to the potential threat he poses to the plans of potential social benefactor, Mr. Smith. In the same way, the behaviour of the Tonton Macoute, Captain Concasseur, towards Brown in the brothel, shows how the culture of violence is very much a manifestation of the desperation of the Haitian régime. Concasseur is shown to be in two minds over how to act, caught between conflicting cultural imperatives:

"The captain looked at his revolver but the moment of spontaneity , which was the moment of real danger, had passed. Only signs of it remained like old traces of sickness: the streak of blood across the yellow eye-balls, the striped tie which had somehow gone vertically askew. I said, 'You wouldn't like your important foreign guest to come in and find a white corpse. It would be bad for business.'"[21]

In the above situation, the culture of violence which Concasseur represents is subordinated to the personal profit motive, represented by the fake business venture proposed by Mr. Jones.

At the level of officialdom, therefore, there is a fairly clear split in priorities determining how the régime exercises its power: this in turn threatens, ironically, to undermine the country's ideal of independence from an imperialist cultural capitalism, by undermining its own fundamental culture. The characters in the novel who do not represent the régime, however, are shown to be more thoroughly alienated from any type of political identity, than are the wielders of political authority. Greene shows that the disunity of the masses is, to some extent, purely a symptom of the lack of an identity at the top that can be followed, or even fruitfully challenged. The main form of cohesion in this situation, is outward displays of totalitarian force in the face of

incohesive political ideals. In Marxist terms, this is the result of contradictions in society having been institutionalised as irreducible: in effect, an acknowledgement of the discontinuity in all social relations.

In light of the above, it can be seen that the establishment and adherence to certain microcultural imperatives, represent the closest thing possible to the social exercising of the will in opposition to the political threat of force. However, the inadequacy of this form of cultural behaviour is demonstrated in characters such as the young Philipot, the Smiths, and the Haitian masses (perhaps most fully presented via the character of Joseph), who are shown to lack any sense of direction for the improvement of their country.

The two prominent microcultural imperatives in The Comedians are the native Vodoun religion, and also the Eurocentric and sophisticated attraction to art, and particularly literature. In political terms, these represent the selective disenfranchisement of the groups of people who associate themselves with such imperatives. These imperatives constitute cultural behaviour which cannot be described as ideological, not even in the sense of being behaviour adverse to the pursuit of materialism; they do not, for example fall into the pattern of ideological oppositions proposed by the French Marxist, Louis Althusser.[22] Althusser's theory of selective disenfranchisement proposes a system above ruling ideology which divides and imposes beliefs and behavioural tendencies upon those it subordinates, as if what is imposed were their own beliefs, abilities or culture. Under this scheme, ruled and ruling ideologies do not exist as separate units in relation to one another, but take shape in relation to one another through a type of power struggle: "ideology", broadly speaking, becomes defined in terms of what it opposes.

Neither Greene, nor I believe Pynchon after him, express the microcultural imperative as ideological in this sense. Rather, the microcultural imperative takes its only political relevance from its being what Marxist dialectics would claim it cannot be - a self-perpetuating cultural expression of an imaginary social collective "personality", within which, however, individual personalities make purely random contacts and

identifications. In this way, I believe the microcultural imperative to represent the most practical statement possible of how the aims and means of socio-political revolution are diverted, redirected and - in the case of advanced capitalism - finally assimilated by culture. The rebel's cause in The Honorary Consul, failed because Rivas and company were self-consciously opposed to the ruling ideology of their country, at the expense of their social conscience. The characters in Greene's earlier work seek to promote self-consciousness as a way of forgetting the practical difficulties facing overt social and political consciousness: the participants in the voodoo ceremony, despite summoning their powers against Duvalier in person, are involved in an experience which appears basically antithetical to direct political action.

The microcultures in Greene are, I believe, examples of what Michel Pêcheux (taking broader socio-political and psychological bases for his comments than Althusser) terms the "disidentified", where "disidentification" can be described as the effect of simultaneously working on the back of, and apart from practices of ideological subjection.[23] This concept seems a difficult one to grasp, but it can be relevantly seen in connection with The Comedians, as something which arises when the dominant values and ideas are so inadequate to the task of guiding a society (even ignoring its most reluctant members to start off with), that they become incidental tools in the search for something better, or at least, different.

This type of "disidentification" becomes especially clear in the voodoo ceremony, where the political culture of Haiti appears to bear this type of incidental relationship to the ethos of voodoo worship: the worshippers are shown to be indulging in an act that has neither the political or spiritual relevance, they believe that it has. Magiot, the doctor and communist sympathiser, describes the true relevance of the survival of the voodoo ceremony best:

"The right therapy for Haitians. The American Marines tried to destroy Voodoo. The Jesuits tried. But the celebrations go on yet when a man can be found rich enough to pay the priest and the tax".[24]

Coming as it does as a reply to Mrs.Smith's complaint that the religion is paganism, this last remark has the effect of neutralising the socio-political significance of the

religion - justifiable in light of the threat perceived in Vodoun by the Jesuits and the Marines - and stressing the purely individualistic significance of the religion; it is described as an entertainment which may only have as a very secondary benefit, the effect of boosting morale. Brown's description of the ceremony itself, resembles nothing so much as makeshift cabaret. However, unlike the self-conscious social outrage of the theatre in Germany's interim period, the ceremony represents a form of social and political desperation, which can nonetheless only reflect the spiritual and cultural degeneracy of the environment:

"I only went now because I owed it to Joseph, and it is not the Voodoo ceremony I remember with most vividness but the face of Philipot on the opposite side of the *tonelle*, paler and younger than the negro faces around him; with his eyes closed, he listened to the drums which were beaten softly, clandestinely, insistently, by a choir of girls in white. Between us stood the pole of the temple, stuck up, like an aerial, to catch the passage of the gods. A whip hung there in memory of yesterday's slavery, and a new legal requirement, a cabinet-photograph of Papa Doc, a reminder of today's. I remembered how young Philipot had said to me in reply to my accusation, 'The Gods of Dahomey may be what we need.' Governments had failed him, I had failed him, Jones had failed him - he had no Bren gun; he was here, listening to the drums, waiting for strength, for courage, for a decision. On the earth-floor, around a small brazier, a design had been drawn in ashes, the summons to a god".[25]

The narrator's sceptical distaste for the affair is expressed ironically with reference to the populist associations it creates in his mind: the reference to divine presence as if it were television imagery, an illusion of technology (here reduced to an illusion of witchcraft); the tawdry sexual associations of the whip; and the discarded brazier, which serves as enticement (or payment) to the appropriate god, much in the same way as midnight victuals are believed by the young to gain the goodwill of Father Christmas. Yet Greene is also aware of the situation as representing a comedown from the ceremony's significance of the past, and as such, his representation of it as burlesque is more an echo of the lost potency of the old culture against the new, than a critical judgement.

In actual fact, what Greene does portray through the ceremony is how the complication of aspects of the present Haitian society serve to dull the primitive force

the ceremony would have achieved with more primitive concerns at its centre. The general political and cultural misdirection becomes reflected in the failure of the religion which at one point served as a unifying factor in both Haitian culture and politics. The nature of the failure lies with the nature of the socio-political disidentification described by Michel Pêcheux, in this case an unwitting reliance upon aspects of an antagonistic culture - consumer capitalism and its selective disenfranchisement -, in attempting some form of opposition to it.

The confused nature of the ceremony, and the damaging effect of eclecticism, confirms the above. The mention of the woman who disrupts the flow of the ceremony by apparently becoming possessed by the wrong god; the reduction of Joseph's possession to a combination of extreme mental and physical intoxication, which is strongly implied by the interruption of his reverie to pick up a discarded bottle of spirits; and his subsequent attempt to force the liquor down Philipot's throat, in a shambolic reproduction of the spirit of Ogoun Ferraile, the patron of warriors, which results in the old man collapsing in a drunken heap. There is also the fact of the influence of more conventional religious ceremonies, shown in the "houngan" occasionally using Latin, and the keen irony of the narrator's observation that, "With my Jesuit training I could quote Latin as well as the *houngan* who was now praying for the Gods of Dahomey to arrive. "*Corruptio optimi...*"[27]. All these points create the impression of a religion trying to maintain itself by whatever materials are at hand, and reducing itself to an outright parody of its proper form, in the process.

In a similar fashion, the allusions to European high culture throughout The Comedians, serve to illustrate the disjunction between life in Haiti and the preoccupations of some of its inhabitants; it is almost as if Greene were creating the background for an exodus. As with the voodoo ceremony, this has the effect of suggesting a sort of time lapse in Haitian culture; but whereas the ceremony suggested atavism, the artistic preoccupations suggest an outright displacement of values.[28] Greene illustrates this by showing Haiti's most stable cultural activity to exist

at the grass roots level of labour:

"Hundreds of women were clocking into the capital for market, riding side-saddle on their *bourriques*; they stared at the fields on either side and paid us no attention: we didn't exist in their world. Buses went by, painted in stripes of red and yellow and blue. There might be little food in the land, but there was always colour. The deep blue shadows sat permanently on the mountain-slopes, the sea was peacock-green".[29]

The juxtaposition of nature and work suggests a landscape which coheres like a work of art; seen as it is, on a drive out to view the proposed pretension of Duvalierville, it suggests what Haiti is like at its best. Yet I take it also to suggest a dichotomy between the artistic worth of day to day existence, and the intellectual values prized by Henri Philipot and others.

Philipot reveals the failure of his own art to serve a correct purpose in Haiti to be the result of two things: the first is the generation gap brought about by the Eurocentric interests of members of the younger generation of Haitians - at least those with a degree of education -, and the second (related to the first) is the lack of a direct involvement with grass roots Haitian culture:

" "We held out a long time against the American Marines all the same." He added bitterly, 'I say "we" but I belong to a later generation. In my generation we have learnt to paint - you know they buy Benoit's pictures now for the Museum of Modern Art (of course they cost much less than a European primitive). Our novelists are published in Paris - and now they live there too.'

'And your poems?'

'They were quite melodious, weren't they, but they sang the Doctor into power. All our negatives made that one great black positive. I even voted for him. Do you know that I haven't an idea how to use a Bren? Do you know how to use a Bren?'"[30]

The word "Bren" becomes a potential instrument for Philipot's artistic rejuvenation, which is to come in the form of an ill-fated alignment with Santa Dominican rebels against "Papa Doc". His European sensibility having let him down before, he comes to imagine himself at the centre of a type of latter-day Red Army. However, both identifications fail to strike at the heart of Haiti's problems, perhaps because these problems are too multifarious to assimilate. Essentially, where Philipot

has become dissociated from his culture is in his attempt to identify himself with a present more advanced than the primitive reality of his own country. His own microcultural imperative represents a mispending of energy, that amounts to a near perfect inversion of the phenomenon described by Alvin Toffler[31], whereby men whose lifestyles and values belong in the twelfth century, nonetheless feel very much part of the present: Philipot's values belong to the twentieth century, but his country's culture does not. The division between art and truth is clear, and his attempt to bridge the gap fails because, in hermeneutical terms, he cannot find an origin of "truth" with regard to his own culture, although he searches for it in the native religion. He finally falls back upon presuppositions concerning the best way to achieve his "truth" and the social justice which he hopes it can create. While all his experience and intellect should tell him the folly of the undertaking he embarks upon, he chooses instead the romance promised in the rather sad figure of Jones.

Art is used in The Comedians as a form of self-deception, or in terms of Philipot's adventure with Jones and Brown, an illusory means of transferring oneself into the world of politics. This can be contrasted to the hermeneutical evolution of the artist's vision to the recognition of truth which characterises many of Greene's positive figures.[32] I would guess that Greene rejects the notion of microcultural imperatives, due to their tendency to forget the essential duplicity of individual behaviour and beliefs, when integrated into a socio-political arena where there exists opportunity for them to be shared with others whose interests and viewpoints are similar: in other words, the disjunction between individual ideals and group practice.

This last feature is summarised in the figure of the Secretary for State, who glibly laments how his public duties leave him little time to study the Classics, and whose office lounge is bedecked with the commissioned murals of young Haitian artists. If an upholder of the Duvalier regime can (at least formally) identify himself with the love of art, then the microcultural imperative which claims to exist out of step with political dictat, has already been assimilated into the system that would appear to

oppose everything it stands for (the point acknowledged by Philipot). At least, in this respect, the voodoo ceremony is actually against the law, even if it is not carried out in a manner to merit it legitimacy.

In general, it can be said of the two microcultural imperatives of The Comedians, that in seeking for alternatives to a no-win confrontational situation, values and methods are chosen which belong to a different cultural background entirely, and ventures undertaken in the name of such values become utopian, or even (as is often the case when taking The French Revolution as a political and cultural inspiration) uchronian. What is even more striking is that these visions are shown by Greene to be hopelessly ill-befitting the immediate situation of repression at hand, and for this reason convey the indignity of tragicomedy.

Where this novel is distinctive from others by Greene, is in demonstrating how alternative lifestyles tend to result, when society, as a whole, finds itself at a boundary situation, with its cultural and political representation on the verge of disintegration. By the time of writing The Comedians, Greene, having throughout his career isolated points of weakness in the social and political sphere, clearly had begun to see history, politics and culture, as having fallen foul of the law of diminishing returns. Instead of moving toward the unity of ideal and praxis required for socio-political improvements to be made, society becomes more fragmented and lost in a desperate proliferation and overlapping of ideals, often foraged from a past where the needs of society were far less complex than now.

Chapter 3: The role of cultural and technological indeterminacy in the fiction of Thomas Pynchon.

At the outset of my study of Thomas Pynchon, I wish to accentuate some differences in my intended approach from much of the dominant criticism of the writer's work. Pynchon criticism in general seems to me to bear some analogy to serialism, the form of musical composition based upon twelve note rows where no single note has greater priority over the others, and where there is no minor or major scale as a result. In other words, Pynchon criticism has tended to treat definite intellectual strands which characterise his fiction in an egalitarian manner, without consciously acknowledging a broad socio-political context for his work.

The tendency to focus upon certain aspects of his writing is not wrong in itself, but it can give the impression that Pynchon's diffuse literary style is irreducibly incoherent.[1] For example, a study of his use of allegory or quest motifs[2] or a view of his use of science in terms of metaphor[3] necessarily diminishes the socio-political elements of his writing by distancing them from his aesthetic as a postmodern novelist, a situation which does not arise regarding the more unified structure of Graham Greene's fiction. In relation to Greene's work, it is probably worthwhile to consider some of the main reasons why studying Pynchon within the context of "the political novel" is a more complex matter.

(1) Pynchon's novels are more pluralistic in content than are those of Greene.[4] They are also more self-conscious of their artificiality in relation to actual social and political contexts, more directly satirical, and only offer a sense of duality in displaying a greater distinction between negative and positive forms of cultural and intellectual eclecticism.

(2) In order to reflect this greater pluralism, the interdependent style of construction in Greene, is replaced by a more dissonant, multi-layered picture of the world in

Pynchon. [5] This is reflected in an abundance of diverse situations woven into the novels, and their inconclusiveness in relation to the outcomes of the writer's loose plots.

(3) Organising principles in society, such as religion, colonialism, and above all, technology are shown in Pynchon in the process of actively disorganising society. Their original constructive and stabilising functions are satirised and even lampooned. This marks a more extreme critique than Greene's.

(4) I believe the greater complexity of Pynchon's work to carry with it a more detailed attempt at experimenting with and destabilising the two principle bulwarks of Western ontotheological thought, time and space. [6] The motivation for this, I will argue, is a fundamental critique of our subordination by forces of rationalisation in terms of the socio-psychological effects it has, a strong common bond linking Pynchon to Burroughs. To convey this "assault" upon our perceptions of time and space where it occurs, Pynchon's use of existential imagery and language is often more obtuse than in Greene's fiction.

(5) Pynchon's satirical episodes - an important differential in the comparison with Greene - are often ambiguous, in that they seem to apply the implausible and grotesque as possibilities of existence, rather than explicit caricatures: I see this as reflective of the contemporary tendency Pynchon sees in society generally toward the absurd and unnatural, and not a fictional technique of creating "multiple absurdities" to mystify the reader, as has been claimed elsewhere[7]; rather I believe Pynchon depicts this tendency in light of the idea of "eternal recurrence", whereby history's ever-more mundane self-repetition can represent politically, a body of (dis)information and propaganda to be adopted at will.

(6) Finally I would argue that the dramatic urgency of ideas of war and revolution as momentous social and political events has been neutralised by the time of Pynchon's fiction [8] : because the majority of people (not only alienated by the impersonal machinations of macropolitical groups) are ontologically overwhelmed by the

momentum of society, losing as a result the basic focus for political identification necessary to a clearly defined sense of confrontation. I wish to suggest that these aspects of Pynchon's work are open to interpretation in terms of American sociologist Alvin Toffler's encyclopaedic theory of 'future shock", and its central ideas of diversity, novelty and transience in particular. [9]

All the above ideas would seem at first to contribute to what has been termed Pynchon's "anti-vision" [10] since they apparently seek to diminish idealism and undermine political ideology. However even amongst some critics who acknowledge "unusual coherence" in Pynchon's multi-layered structures [11] (Stark 1980), there is a failure to consider the possibility that Pynchon's observation of lifestyle changes, and the social and political mechanisms which facilitate them, may actively suggest plausible alterations or improvements for the future. This unfashionable end destination in Pynchon criticism is the one I choose as my own.

It is with the generally acknowledged Pynchonesque theme of the disintegration of order into disorder [12] that I wish to take a first look at Gravity's Rainbow, [13] where the writer seems to link clearly the Nietzschean idea of "eternal recurrence" of the same, [14] to the degeneration of human relations into the realm of the unnatural, to define a historical process. A proliferation of Pynchon critics have conceptualised this in terms of Pynchon's overt interest in "entropy", the thermodynamic term depicting the planet's heat loss; however, since I wish to avoid using Pynchon's scientific allusions metaphorically, I choose not to do so.

Besides, a main focus for the establishment of this link has no real validity in terms of science. Pynchon's depiction of the Hereros in South-West Africa during the war describes the socio-psychological aftershock of their culture's historical betrayal, an unmotivated near extinction at the hands of the colonising Germans early in the twentieth century. [15] In an effort to unite and focus their culture, their quest for the A4 rocket, they are nonetheless presented as locked into a unnatural bid for self-

determination which must end in death. Their lifestyles, as internal exiles drawn to the symbolic resemblance of the A4 to their own tribal mandala, seem to convey in Pynchon an important inversion of various socio-psychological ideas which indirectly serves the needs of a cryptic hierarchical order, known only in Pynchon as "Them". A summary of the Herero's own social policy describes it in a way which allows no room for hierarchical rationalisation:

"They call themselves Otukungurua. Yes, old Africa hands, it ought to be 'Omakunguria', but they are always careful - perhaps it's less healthy than care - to point out that oma - applies only to the living and human. Otu - is for the *inanimate* and the rising and this is how they imagine *themselves* . Revolutionaries of the Zero, they meant to carry on what began among the old Hereros after the 1904 rebellion failed. They want a negative birth rate. The program is racial suicide. They would finish the extermination the Germans began in 1904 ". [16]

This seems to represent a grotesque inversion of two main concepts, one philosophical and psychological, the other also social and political: Nietzsche's "Eternal Return" - a resistance of "Man" to history's "eternal recurrence" - and more broadly, the basic "social contract" theory underlying humanistic rationalisation of individuals, and central to the philosophy of Hobbes and Spinoza, amongst others. [17] The Eternal Return, whereby we regain the innocence of self-determination as redemption from the ritualism of a non-terminal state of flux, is contradicted in the Herero's "Eternal Return" constituting an unnatural bid for self-extinction, rendering it a contradiction in terms [18]. More generally, their history argues against the basic "social contract",that to interact with the human community and nature as a whole, thereby increases the agent's power of self-determination.

The Herero's predicament is to some extent implied in Pynchon's critique of the realms of politics, finance, industry and espionage, as made up of a series of social interactions, amounting to the same external forces threatening the majority of men, political philosophers through the ages believed they would prevent. Pynchon draws the distinction between the cities of Western Europe and the colonial outlands, to

political philosophers through the ages believed they would prevent. Pynchon draws the distinction between the cities of Western Europe and the colonial outlands, to illustrate the hypocrisy of such theory, descended in true Eurocentric style from Aristotle. Invoking Marxism as similarly prone to hypocrisy by its simplified view of social injustice as explicable by the differentiation of class, Pynchon states:

"Christian Europe was always death, Karl death and repression. Out and down in the colonies, life can be indulged, life and sensuality in all its forms, with no harm done to the Metropolis, nothing to soil those cathedrals, white marble statues, noble thoughts..... No word ever gets back". [19]

The positioning of the Herero's situation within such a historical context as the above, may represent for Pynchon an attempt to link their quest with an attempted return to a prepolitical order. For the socio-political context of Gravity's Rainbow as a whole, it would then have a clear resonance: their quest would make a certain sense against the background of World War II, with its Platonic overtones of the establishment of political order through humanity's aggressive tendency toward greater knowledge, wealth and power, restated as a principle of disorganisation in the modern world.

Essentially, the Hereros' quest becomes destined by the failure of Western power-based ideologies to meet their needs. Even their impulse to mass suicide is shown by Pynchon to have a considered basis:

"It was a simple choice for the Hereros, between two kinds of death: tribal death, or Christian death. Tribal death made sense. Christian death made none at all. It seemed an exercise they did not need. But to the Europeans, conned by their own Baby Jesus Con Game, what they were witnessing among these Hereros was a mystery potent as that of the elephant graveyard, or the lemmings rushing into the sea". [20]

However, their leader Enzian also envisages an existential imperative regarding their relationship to the rocket, which is seen as indeterminate, an alternative to the (dis) organising principle of warfare: he is able to objectify a day to day struggle with their state of flux and contingency in this view of the A4:

"One reason we grew so close to the Rocket, I think , was this sharp awareness of how contingent, like ourselves, the Aggregat 4 could be - how at the mercy of small things..... dust that gets in

anything that can move, or that has a Destiny with a shape...." .[21]

Here, the thought processes typical of a hermeneutical phenomenology [22], reflect the Hereros' abstraction of themselves from the context of war: the way in which they identify with the rocket reflects their existential need to avoid either colonial or purely racial objectification; and the tribe's refusal to consign the rocket itself to a historical pattern of eternal recurrence (essentially its continual destruction and replacement) is a symbolic salvation of their tribe. [23]

The indeterminacy of the rocket can itself be seen as symbolic of the refutation of cause and effect evident throughout the novel on many different levels of action; although the compact critique of both colonialism and warfare as concentrated in the Hereros, cannot be reproduced for the love affairs of Franz and Leni Pokler and Roger Mexico and Jessica Swanlake, which serve as illumination upon or relief from the mundanity implied in a Pavlovian view of existence. [24]

Having used the Hereros to illustrate how traditional Western principles of establishing order and dominion such as colonialism and warfare, can cause disorganisation and chaos, [25] Pynchon refines his view of a tendency toward chaos by providing a negative critique of what can be termed "cosmic patterns" : a largely negative type of eclecticism which can "help us to set the total social world system in a larger pattern or design in which it is able to find its rationality". [26] To embody this critique, the characters Blicero/Weissman and Gottfried, I would suggest, represent a complex type of composite character and a wholly negative (and unlike the Hereros, unjustifiable) form of intellectual eclecticism, which horribly distorts the actual process of warfare as conducted by the German Military. The ideas of indeterminacy and unnaturalness as they apply to history (here caught in the pivotal phase of World War II) find a focus in such a shapeless character with unreal and unrealisable potentialities.

phase of World War II) find a focus in such a shapeless character with unreal and unrealisable potentialities.

Pynchon's comparison at one point of the rocket's countdown with the Kabbalistic negotiation of the Sephiroth sets the context for the cultural critique implied in the Blicero character:

> "..... the Sephiroth fall into a pattern, which is called the Tree of Life. It is also the body of God. Drawn among the ten spheres are twenty-two paths. Each path corresponds to a letter of the Hebrew alphabet, and also to one of the cards called "Major Arcana" in the Tarot. So although the Rocket countdown appears to be serial, it actually conceals the Tree of Life, which must be apprehended all at once, together in parallel". [27]

Again, as for the Hereros, the focal point for this cosmic pattern is the rocket. For the Blicero character, however, the identification is perverse and completely selfish: the rocket inspires both idolatry regarding his vision for mankind, and fetishism in relation to its sacrificial charge, Gottfried, himself merely part of the enclosed relationship. This representation of the rocket's function in mystical terms, is an extreme example of the tendency Pynchon sees in society for the possibility inherent in technology to tend toward obscurantist ideals instead of practical purpose. The obscure nature of these ideals has nothing to do with the genuine intellectual complexity which underlies technology itself, and is purely the result of socio-political contexts - in this case, World War Two - splintering into more minor group imperatives. Blicero's own interpretation of the War becomes an incoherent and splintered vision of technological possibilities that will unify his own desires with the practical promise of a new society. Blicero's ideal is to break through "the cycle of infection and death" which is the lot of mankind on Earth, and somehow to establish a moon colony (visualised as a glass sphere)., and a vacuum insulated from the perilous gravity between the sphere and earth; this will allow fictitious proto-spacemen the opportunity "to dive between the worlds, to fall, turn, reach and swing..."[28] Blicero believes his new society can have a sacrificial root like Christianity, and that is why the boy Gottfried undergoes self-immolation as the

technological fantasy and proliferation.

From the socio-political point of view, the Blicero/Weissman figure creates a breakdown of the German military machine, by falling into the "cosmic pattern" which seeks to transcend the rationalisation of socio-political power relations. Blicero's fantasies reveal to him that he is the result of a cosmic process, which is free from manipulation in the interests of the war.[29] The whole episode of the rocket's ignition, therefore, becomes something very different from the exercising of command on cause and effect principles. Within the specific political context of the war, this is one of many examples in the work of Pynchon, where an extreme form of "discursive truth" (here, the technological possibility of establishing a moon colony) is elaborated and enacted in some outrageous fashion. The behaviour of the Blicero character and his men has become disengaged from official Nazi policy, [30] and has become influenced instead by the wartime cultural fascination (of the Germans, Americans and Russians in particular) for technological exploration. [31]

Pynchon's critique of wartime culture is conveyed by the fact that Blicero's fascination with technology and interplanetary utopia represents a delusion quite different from the cultural fascination the rocket holds for the Hereros: whereas Blicero believes that he is the result of cosmic and not socio-political processes, the Hereros are all too aware of their "contingency", their displayed identity being the result of "Man's inhumanity to Man". The fantasies of technological exploration by which Pynchon's wartime élite similarly seek to transcend both the existential insecurities and socio-political factors that have formed them, are similarly absent from the Hereros' recognition of the Rocket's significance. While the struggle for control of the rocket is given the spiritual context of a Manichean struggle at one point, it is the view of Enzian, that the rocket (and by extension, advanced technology itself) has its own personal relevance for the individual as a liberator or destroyer for every one of us: ".... the Rocket has to be many things, it must answer to a number of different shapes in the

the Rocket has to be many things, it must answer to a number of different shapes in the dreams of those who touch it". [32]

Working throughout the above comparison is a subconscious poetic association between human beings and technology which cannot be put into words or turned to ideology, but from which can be identified, the difference between our existential need to obey our will, where the need is a weakness or a strength. Arguably, this may constitute for Pynchon the determination of an active constant throughout the course of history: that humanity's attempts to subjugate Nature to its own will often hold the same unpredictable and potentially catastrophic results that Nature itself contains. The cultural relevance in our relationship to technology in Pynchon relates to Greene's study of cultures themselves, for the later writer places the same emphasis upon technology's primitive purity as opposed to its advanced misapplication.[33]

The Hereros' positive aesthetic regarding the rocket (despite the ritualism of their cultural predicament) enforces this distinction, which over the course of the novel implies that behind the idea of truth lies not the acquisition of knowledge and power, but the recognition of its terminal and infinite nature beyond the reductive power of human rationalisation.

Pynchon takes this view of truth as recognition much further in Gravity's Rainbow than the cultural and political contexts I have tried to create for it above. Regarding the experimentation with the time-space relationship that I mentioned at the beginning of the chapter, and his use of imagery and language to convey it, Pynchon focuses upon our existential insecurity within this framework at greater length than Graham Greene. In fact, despite the extent to which existential and hermeneutic elements proliferate in Gravity's Rainbow, many critics have tended to subordinate them to a study of the role of information theory in Pynchon's writing, by which the writer's presentation of aesthetic information is explained as an attempt to achieve originality despite the inadequacy of the semantics or form in which it is couched (Ozier 1974; Puetz 1974). [34]

This approach tends to ignore the reader's subjective perception of Pynchon's work somewhat. Pynchon wishes to convey at certain points in the novel a state beyond (or perhaps insulated from) motion and flux, rather like a spinning top reaching infinite speed and achieving permanent stability. Pynchon uses a post-relativist notion of the permanence of history at one point to undermine the time-space continuum, by reaching back in time to the Ancient Greek belief in a Soniferous Aether as a property of the cosmos. The aether makes it possible for sound to travel through outer space in a temporary sonic eclipse, a "sound shadow" insulated from the universe's flux, which carries fragments of sound from all over the globe to those whom it momentarily reaches: the Kenosha Kid hears "a woman crying in some high-pitched language, ocean waves in gale winds, a voice reciting in Japanese....." [35] This perhaps also represents Pynchon's extreme variation upon scenes in Joyce's Ulysses, in which the reader seems to be overhearing scraps of conversation without the connecting thread of discourse; however, Pynchon uses the proposition of a Vacuum to introduce a very staged form of political conspiracy which it is possible to validate only in the form of phenomenological revelation:

"What if there is no Vacuum? Or if there is - what if They're using it in you? What if They find it convenient to preach an island of life surrounded by a void? Not just the Earth in space, but your own individual life in time? What if it's in Their interest to have you believing that?" [36]

Time and Space within this context trap the human being while making him or her believe in their own privileged ontological potential. The means of rationalisation "They" might be using, reinforce cultural states of paranoia or conversely anti - paranoiac disconnectedness. Perhaps "Their interest" lies in a technological sublimation of the properties of the universe and the laissez-faire increase of the technologically based momentum of society, that the wartime setting of Gravity's Rainbow echoes more broadly. Certainly regarding the satirically inconsequential new plastic of Imipolex G and the other scientific developments taking place during World War II, there is nothing to suggest a definitive (for less socially worthwhile) end product.

In turn, however, the fact that this is not merely a sociological or technological critique in Pynchon, but is rather symptomatic of a largely hermeneutic view of existence, is reflected elsewhere in Pynchon's evaluation of religious experience. Kabbalism, for example, is criticised in the section headed "Weissman's Tarot"; the convoluted symbolism, and the stereotyped predictions that emerge, can be seen as symptomatic of the rise of a perverse ideology such as that of the Nazi's and in particular the mystical extremes of Nazi officials such as Josef Goebbels. [37]

Pynchon denies that genuine religious experience can be misused in this way. In the subsection of "Weissman's Tarot" headed "Isaac", the significance of religious experience is dissociated from the iconic paradigms of Christianity.

"Issac under the blade. The glittering edge widening to a hallway, down, up which the soul is borne by an irresistible Aether". [38]

All notions of pain and external perspective are thrown into doubt by this image. The traditional religious scene, is in this way, granted its original religious feeling, rather than the theological significance of pain and sacrifice attributed to it in the scriptures. This religious feeling is elusive, or rather it is so intense as to be beyond our full grasp. However, Pynchon wishes to convey the picture of an unstable world of immediate experience, as its zenith of instability, where there is no time available for subsequent recollection and falsification of experience. The attempt at a definitive presentation of the immediacy of war or apocalypse stands apart from the general reduction of these events by satire and eternal recurrence in Pynchon; but the novel's final moment in the cinema reinforces the significance of Pynchon's distrust of the human tendency to conceptualise, that is similarly evident throughout his fiction.Technological devastation and religious insight merge in our cataclysmic descent into the unnatural:

"The last image was too immediate for any eye to register. It may have been a human figure, dreaming of any early evening in each great capital luminous enough to tell him he will never die, coming outside to wish on the first star. But it was not a star, it was falling, a bright angel of death. And in the *darkening* and awful expanse of screen something has kept on, a film we have not learned to see.... it is

The "film we have not learned to see", is in hermeneutic terms, the truth that eludes us right until the rocket strikes the movie theatre: the socio-political analogy is, that all our theories and beliefs cannot avoid the destruction of society, unless we recognise the truth of the misuse of technology which drives us ever closer to self-oblivion.

Having up until now isolated certain episodes in Gravity's Rainbow in order to try to demonstrate the ways in which the writer undermines conventional organising principles in society, as well as the very time - space continuum which "proves" to us that we have no choice but to follow them, I wish to examine the way in which our reading of the novel with respect to the above can determine as broad a socio-political context as possible.

Still on the subject of Pynchon's attempted overcoming of the restraints traditionally imposed by narrative time and space, it is interesting to develop the movie analogy in effect throughout the novel. It is clear that the novel conveys the type of socio-psychological instability that can arise when individual identities cannot keep pace with the increased momentum of their society: consequently, characters such as Tyrone Slothrop and others are seen and see themselves as serving a dramatic function in the plot, with human identity only as arbitrary role, a prelude in Slothrop's case to complete self-oblivion. I believe a recognition of the socio-psychological relevance of Pynchon's fictional method to be important to our understanding of the novel as a whole, because otherwise the political plot of Gravity's Rainbow can be interpreted as almost exclusively satirical which is surely not the author's intention.

Detailed reference to film technique in Gravity's Rainbow has been previously studied [40]. Very basically, Pynchon's cinematic influence achieves in places an elliptical choreography of action. Whereas Graham Greene employed cinematic technique in his writing to slowly build up a scene, Pynchon writes often as if he were an observer on the set of a movie. The relevance of these effects upon time and space, has long been acknowledged by directors, as the following quote from Luis Bunuel shows:

and space, has long been acknowledged by directors, as the following quote from Luis Bunuel shows:

"On the screen, time and space become flexible; they expand and contract at will. Chronological order and the relative value of duration no longer correspond to reality". [41]

Cinematic time is from this perspective seen as playing upon the two chords of psychological time (the subjective unfolding of time perceived through the consciousness of the protagonist) and imaginary time (dreams and hallucinations).

This form of "keeping time" in the novel helps explain why the central quest of Tyrone Slothrop for information about the V2 rocket, which would perhaps logically direct and focus the plot, consists instead of a series of actions whose completion is consistently deferred: the immediate experience of Slothrop throughout this novel seems to occur in the two modes of time above, whereby , his supposed physiological abnormality - an extreme reflex sensitivity to various phenomena - is expressed as a means of orientating himself, in what can eventually only translate as a doomed quest for a cohesive sense of self. This latter point is suggested in the comparative lack of dimension given to Slothrop's character, even when the character is allowed some form of agency in relation to a more minor character in the same situation. For example, when Slothrop is reunited with Greta Erdmann in the resort town by the Spree-Oder canal, the cinematic "fade-in" alluded to defines Slothrop as both her observer, and co-star, in Pynchon's "movie":

"When she materialises it is a shy fade-in, as Gerhardt von Göll must have brought her on a time or two, not moving so much as Slothrop's own vantage swooping to her silent closeup stabilised presently across from him, finishing his beer, bumming a cigarette. Not only does she avoid the subject of the woman by the spring, she may have lost the memory already."[42]

"Slothrop's own vantage" throughout the novel is determined by physiological and reflex behaviour, as opposed to intellectual or "rational" behaviour. Slothrop has been given a mission by British and American Intelligence, yet from his behaviour he seems primarily concerned with encountering as many diverse situations and sensations, as is humanly possible.

What is particularly significant about the above excerpt is Pynchon's explicit allusion to his own habitually cursory treatment of actions and events, in terms of its effects for many of the characters involved as the readers encounter them: they are two-dimensional, incompletely defined due to Pynchon's reluctance to realise them within a narrative unity of time and space. This is plainly expressed by pre-war film director, Gerhadt von Göll, or "Springer" as he passes himself off in the Zone [43]; for him, the secret of direction (both in the cinematic and existential sense) is "just waking up one day, and knowing that Queen, Bishop and King are only splendid cripples, and pawns, even those that reach the final row, are condemned to creep in two dimensions, and no Tower will ever rise or descend - no: flight has been given only to the Springer!"[44]

Both Slothrop's deferral of his mission (not to mention his assumption of numerous guises), and Von Göll's artificial freedom from the restraints of time and space, belie a human need for novelty and instant gratification to escape dissatisfaction with the self. This need, which sociologists such as Marshall McLuhan and Alvin Toffler see as having created a transient , media-oriented culture (as well as abreactions within society that are linked to it), is fundamentally unhealthy regarding its effect upon human solidarity at the expense of self-creation. Slothrop's lack of true identity amongst the people that he encounters, as well as Von Göll's dehumanisation of worlds outside his films, and within them (as demonstrated by his pioneering interest in pornographic images, and sado-masochism in particular) are results of their desire for novelty. This is especially important regarding the nature of reality in Pynchon's novel. I would argue that the two characters mentioned above live in a hybrid of psychological and imaginary time, where subjectivity and objectivity have become confused. Von Göll's exaggerated claims for his own power of agency over others, and conversely, Slothrop's extreme lack of self-determination to the extent of self-objectification, are demonstrative of this confusion. This type of profound psychological wilderness is often created to contrast with the general pace of life, and

can either lead to the subjective feelings of extreme connectedness that underlie paranoia, or the self-objectifying feelings of extreme disconnectedness that Pynchon terms "anti-paranoia".

These psychological phenomena are often depicted as the result of aspects of the modern world which have the specific effect of inducing human instability - at the individual and the social levels - and which Pynchon details in line with the much broader theme of the inducement of alienation and shock in the individual by the culture created by advanced capitalism. The world is made to seem unreal and threatening to those unsynchronised with its pace of life and pace of change.[45] To reflect this, Pynchon relates his hybrid of psychological and imaginary time - both metaphorically and physiologically - to a drug-altered state, and views it within the socio-political context in two main ways: firstly, as the individual's existential need for release and some form of self-definition from the twin oppressors of social stratification and bureaucratic control; and secondly, as an existential supercession of the capitalist product-in-itself by its psychological and emotional associations for the individual.

Some examples, late in the novel, serve to show this in effect. The first is the barber's scene in Gravity's Rainbow where Pfc Eddie Pensiero is rostered to cut the hair of one of his colonels in a room whose light bulb is powered by Eddie's friend Private Paddy McGonigle, "who sits back in the shadows hand-peddling the twin generator cranks." [46] An "amphetamine enthusiast", Eddie's talents include interpreting his own and other people's shivers for hidden meanings - a type of parodic parallel of hermeneutical interpretation of man in society, that Pynchon has already experimented with, regarding characters' abilities to read reefers and whipscars. The generation of the bulb provides both metaphor and impetus for the scene as a whole, the bulb's illusion of steady burning, in reality, "a train of imperceptible light and dark. Usually imperceptible. The message is never conscious on Paddy's part. It is sent by muscles and skeleton, by that circuit of his body which has learned to work as a source of electrical power".[47]

Paddy represents within this scene, a type of alien, machine-like presence: a source of power, Paddy confuses his role as the agent operating the generator by hand, with the power of the actual machine itself, just as Von Göll seems to equate the camera's defiance of the time-space continuum, with his own physical capabilities. Pensiero in his barber's role sees himself in a similarly grandiose but alienated way, as "an agent of History"; someone, somewhere is playing a mouth-organ, a blues tune, and Eddie in his state of chemical imbalance, forges a mental link between both the spiritual and the secular release of blues-playing, and his self-conception as an artist repressed by his consignment to menial chores. Hair itself becomes "yet another kind of modulated frequency."[48] Eddie's attempt to translate his actual situation into his desired one is shown to be the result of an over dependence upon cultural familiars, such as popular music and artificial stimulants.

In addition, Pensiero is aware of the immediate barrier to his social, political (in terms of his obligation to the American military) and psychological escape, being the presence of the colonel, whose hair he is forced to cut. Pynchon draws a contrast between Pensiero's fantastic thinking, and the similar psychological escapism of the colonel himself, in terms of the significance of social stratifcation within the context of the war. The colonel is shown to be alternately fixated by the socio-political implication of natural phenomena (by which man's communion with nature is again thrown into doubt), and his own recent escapades in the war, which he relates to a country upbringing: "there you just move from crisis to crisis, each one brand-new, nothing to couple it back onto..."[49] This finally leads to Pensiero's immersion in his own fantasy sequence of imaginary time, which contains an analysis of the real powers and motives behind the war, in contrast to the colonel's own safely envisaged position within the setting of "Happyville".

Pensiero's interest subsequently switches to the lightbulb operated by McGonigle, which is able to communicate its story through Paddy's muscle action. The resulting "Story of Byron The Bulb"[50] - a clear fable of the transcendence of the

product-in-itself - concerns the immortality of Byron, who has managed to elude the programme laid down by the lightbulb cartel concerning the life expectancy of each individual bulb, abbreviated to maintain a healthy profit margin for the companies. The bulb's survival of the "transcience" imperative of advanced capitalism [51] is traced through a series of adventures , from which it is always rescued by chance, to the point where Byron openly preaches subversive activity amongst bulbs. Like Pensiero's earlier vision of conspiracy between the colonel and "Mister Information", his rapport with Byron develops into the creation of a complex anti-establishment paranoia; the result of this is Pensiero's equation of the restoration of Happyville to its halcyon mean, with the task of putting the colonel's hair back in order. The meticulousness of Pensiero's benzedrine vision knows no boundaries of time and space:

"The colonel is left alone in Happyville. The steel city waits him, the even cloud-light raising a white streak down each great building, all of them set up as modulations on the perfect grid of the streets, each tower cut off at a different height - and where is the Comb that will move through *this* and restore the old perfect cartesian harmony? Where are the great Shears from the sky that will readjust Happyville?" [52]

Pensiero stabs the colonel in his impatiently upturned throat. The act is the outcome of the combined effects of imaginary and psychological time: Pensiero's subjective, drug-induced connections of meaning come to define his objective function as relief barber. At a deeper level of consciousness, Pensiero's physiological behaviour is both directed by the power of the bulb, and takes on the characteristics of blues - playing:

"Eddie Pensiero, with the blues flooding his shaking muscles, the down mortal blues, is holding his scissors in a way barbers aren't supposed to. The points, shuddering in the electric cone are aiming downward."[53]

The confusion of time modes is once again evident in the fact that Pensiero's hallucinations are sensually driven as well as intellectually, with no distinction observed in the soldier's motivation. This form of sublimation can forge a link between the disposability of bulbs and soldiers, and translates Pensiero's recreational interests into a conviction of animism, sufficient to inspire revolutionary fervour.[54]

The clear attacks upon the work ethic, consumer fetishism, social and military

stratification, placed within the framework of Pynchon's fictional experimentation with time and space, reflects in the above episode a much broader socio-political context than that of World War II. Pynchon may well have been thinking of W.H. Auden's essay "The Virgin and the Dynamo", [55] which opposes the Natural World of the Dynamo to the Historical World of the Virgin, the former scientifically based, the latter emotionally based. Auden described the mistakes people can make of "personalizing the dynamo", essentially by trying to defy natural laws by will or emotional fervour, and "depersonalizing the Virgin" by treating human beings as abstract pawns of impulse. Although the drug physiologically stimulates Pensiero's homicidal behaviour, it is an intensifying agent of the cultural confusion that Auden's chimerical worlds reflect. It is also a cultural referent both as product - in - itself, and as recreational reprieve from an obligation to one's social role. As a result, contradictions in professional behaviour (implied for both Pensiero the soldier and Pensiero the barber) lead to the socio-psychological breakdown of Pensiero's relationship to his superior.

The behaviour of Pensiero has a further impact regarding Pynchon's fictional method in Gravity's Rainbow: it involves an apparently conclusive action, the murder of the colonel, which is nonetheless left inconclusive regarding the novel as a whole, despite having been framed in considerable detail. This constitutes a dead end for a particular thread of the storyline which leaves us questioning the episode's relevance within the novel. The episode is cataclysmic and I would contend that it and others like it, which elicit shock in revealing a shocking truth to the reader, affect our interpretation of the novel as a whole. In this novel, such episodes seek beyond the thematic expectation of war, which shapes the political context, by presenting us with irrational or morally unacceptable conclusions at odds with the rationalisation of these expectations.

To return to the broader subjects of history and politics more directly, it can be argued for Gravity's Rainbow, that in a deceptively converse manner to the overcoming of Man by the advance of his society, political systems can be viewed (alongside the history created primarily to convey the ideological success and

propriety of these systems) as exemplifying eternal recurrence at the socio-political level. At the political level in particular, the interest in eternal recurrence focuses mainly on the illusory regeneration of the capitalist system in relation to the permanence of its substructures; or what Pynchon describes in more technological terms as "the deep conservatism of Feedback"[56]. It is the failure of such "feedback" which has led the German monetary system into collapse: and it is in the eco-political sense explicitly (as opposed to the "historical" or ideological senses, which are self-renewing and flexible, if impossible to justify) that Pynchon sees the concept of "illusory regeneration" applied to the capitalist system, as symptomatic of a wider vision of entropy. Thus, the capitalist system- " the growing organic cartell" - is criticised at Walter Rathenau's seance in his message to the gathering of industrialists, and it is symbolised in the figure of a smokestack:

"The more dynamic it seems to you, the more deep and dead, in reality, it grows. Look at the smokestacks, how they proliferate, fanning the waste of original waste over greater and greater masses of city. Structurally, they are strongest in compression. A smokestack can survive any explosion..." [57]

Rathenau advises the gathering to observe the components, the molecules that trigger the regenerative loop in any organism, dismissing a cause and effect view of history as "secular" and "diversionary". Rather than a system with a controlling centre, capitalism is viewed in this light rather as a type of random force field where energy can be dispersed or lost owing to the flow of molecules: " it is they after all which dictate temperatures, pressures, rates of flow, costs, profits, the shapes of towers..."[58] This view questions the capitalist conceptions of "control" and "synthesis", and Rathenau believes that scientific explanations, not ideological planning, provide an understanding of these phenomena.

This idea of flux within an adaptable system of loose control is crucially important when considering the possible erosion of ideological politics by a technological variation of the momentum of society: a variation which overwhelms the concept of socio-political revolution by placing politics and economics within an

aforementioned "regenerative" loop. This can, of course, also be seen as no more than a contrivance of the capitalist system, to dissociate the burning-out of successive methods and prerogatives of capitalist production from a linear historical development into an alternative political system. In this light, eternal recurrence could be conceived as a convenient, if not constructive, underlying mechanism to rationalise the goals of a socio-political hierarchy, just as progress is a means of motivating ordinary men and women towards greater efforts.[59]

However, Pynchon suggests that eternal recurrence perhaps is to be most relevantly considered at intellectual - and perhaps psychological - levels. As the collapse of the German monetary system demonstrates, economics require outside intervention, in order that any necessary regeneration can be achieved. It should also be noted that Germany's exaggerated inflation after the First World War, has often been the suspected result of a contrived effort in the world of high finance, to help Germany avoid paying its war debts. Political economies are not self-regenerating, therefore, in the way ideology or received history are. These disciplines can reconstruct themselves, and Pynchon chooses to relate this fickle phenomenon of ideology generally, to a wilfully mystical irrationality.

A good example of this comparison is the engineer Franz Pökler's "electro-mysticism". This serves, in effect, as a pseudo-scientific demonstration of the liberation of the true self from that shaped by the techno-bureaucratic interpretation of history; there is no notion of progress or development in Pökler's ideal, and it is rather modulation and recurrence that are the key features:

> "In his electro-mysticism, the triode was a basic as the cross in Christianity. Think of the ego, the self that suffers a personal history bound to time, as the grid. The deeper and true self is the flow between cathode and plate. The constant, pure flow. Signals - sense - data, feelings, memories relocating - are put onto the grid, and modulate the flow. We live lives that are waveforms constantly changing with time, now positive, now negative. Only at moments of great serenity is it possible to find the pure, the informationless state of signal zero".[60]

The moments of peace that can be attained represent the individual's submission to

change, rather than an attempt to extrapolate an unrepresentative ideal from its momentum. This can be seen as a conservation of human energy as opposed to both "progress" and "eternal recurrence", which indicate its expenditure: the former without constraint, the latter in more measured doses.

This interpretation of the irrationality of both progress and eternal recurrence - and the particular relationship Pynchon implies for them with entropy - is crucial as an assertion of the ultimate need for political behaviour which encourages human solidarity. In Greene, the examination of the "human factor", and the rejection of disruptive and disjunctive microcultural imperatives, serves a similar purpose in this respect. With regard to Gravity's Rainbow, the notion of progress in particular, has a more potentially frightening definition within the sphere of advanced technology, for which an almost puerile enthusiasm borders perpetually on social irresponsibility. This is why Pynchon relates such enthusiasm to a deceptive form of eternal recurrence, which may have an entropic effect, regarding damage to the planet. The chemist Kekule's dream of "the Great Serpent holding its own tail in its mouth" [61], for example, is presented as an archetype of the world's evil and greed.

The serpent's aim is to violate the system of productivity and return by syphoning profits back to itself, creating a secular system and starving the rest of humanity in the process. The serpent's relation to control and synthesis relies upon Kekule's own re-interpretation of molecular structures of the time, and his reworking of them into novel permutations, making the molecules act in his favour.

Similarly, Pynchon denies the validity of "progress" as a concept, either socially (evident throughout the novel, in his Jungian exposure of primitive forces and feelings, which are reactions to cultural materialism) or individually (in an attempt to free the true self from the ontologically enclosed ego). Pokler alludes in thought to the fact that Enzian, the Herero, is "closest to the zero among them all", meaning that he is free from being defined in terms of history or an ontotheological view of reality. Pynchon's reasons for denying progress are not merely political, but are philosophical to the degree, that they deny the linearity of existence promoted in the time - space

continuum: the world that he is trying to construct resembles the random force-field [62], but without the scientific attempts at control and synthesis, and - like William Burroughs - it is rather the different possibilities of such random existence that he is interested in examining.[63]

This helps us to understand why the political plots of Pynchon's novels never contain any real intrigue: it is always kept below the surface of the action. For example, the whole core of political action in Gravity's Rainbow is the multinational I. G. Farben's model of nations, which Tchitcherine the Russian agent, terms "I.G. Raketen" - the rocket state cartel. Pynchon must present his socio-political élite, in a way which accentuates its anonymity, while at the same time, diminishing the sense of immediate threat traditionally attributed to any individual characters acting in "Their" interests:

> "Are there arrangements Stalin won't admit...doesn't even *know about*? Oh, a state begins to take form in the stateless German night, a State that spans oceans and surface politics, sovereign as the International or the Church of Rome, and the Rocket is its soul. I. G. Raketen. Circus-bright, poster reds and yellows, rings beyond counting, all going at once. The stately finger twirls among them all".[64]

The circus metaphor is somewhat deceptive here; what Pynchon really means to express is better represented by his later use of a pinball machine analogy [65], where chaos is overseen and "rationalised" by an outside presence, in line with its own goals. But the pinball player and the "stately finger", represent a very active, if sinister, form of pragmatism which, in its immediacy, has no time or need for dialectical deliberation. Looking at the above quotation, the Rocket-state is presented as almost esoterically non-confrontational, beyond the confines of phenomena, natural ("oceans") or man-made ("surface politics", "the International" and "the Church of Rome"), blessed in its own sovereignty: present throughout the novel is the implication that multinational conglomerates represent a social eroding of Pavlovian "ideas of the opposite".[66] The priest at the gathering of the Preterite points to the possibility of "Them" and Their system being immortal, as opposed to the existence still in history of

the dialectical possibility of genuine political renewal for the system.

This lack of confrontation becomes the crux of an important distinction: if the powers that be are somehow "immortal", permanently kept functioning by the feedback of their own system (which I do not believe Pynchon suggests), both they and the threat they represent become unreal and unreachable to us; if, on the other hand, they are genuinely bound by the process of eternal recurrence (in other words, unable to create and sustain either the progress, or secular stability, for which they so desperately strive), they become not only less threatening to us, but also, as I have suggested, lapse into a parody of authority and force.

This is why in Gravity's Rainbow, we are presented with Walter Rathenau's seance, the absurd secrecy of the "White Visitation" and the Krupp gathering[67], the pathetic degeneracy of the aristocratic revellers on the Anubis [68], not to mention the whole range of blind mysticism in the face of practical and ideological - and primarily scientific - failure. All are examples of representative systems that have either failed, or are currently failing to renew themselves. The aristocracy was once believed to be an unassailable ruling elite, and the technocratic masters of war are demonstrated in the novel as more concerned with secular self-aggrandisement through transient schemes and products, than the political motives of outsiders. Pynchon undoubtedly draws a parallel between the two groups in documenting their failures.

However, in Pynchon's novels, it is not merely the narrow self-interest of socio-political élites that demonstrates a certain crudity in how society operates. Like Greene, Pynchon simplifies the motives of unseen powers wherever possible, by representing them in terms of a lowest common denominator: the role of police authority and its attendant physical threat. This often represents the most immediate political threat, as for some sections of society it represents the only political threat that they are faced with, and have to overcome or avoid. Pynchon and Greene's acknowledgement of police as dangerous (as distinct from Russian spies, hired killers etc.) is an implicit identification with ordinary citizenship, unaffected by the ethos and

rhetoric of class solidarity. The police are the most obvious wielders of political power, and correspondingly, politics at higher levels of authority (probably including higher levels of police authority) are seen to have been driven undercover or underground: once public figures now replaced by silent watchers.

In Vineland, the distinction between overt and covert policing as mentioned above, and the Pynchonesque theme of ambiguous authority, are given a specifically political relevance in terms of the neutralisation of ideological oppositions in American politics. Pynchon's depiction of society as a process of social interactions is used to specify the unethical methods of the Federal Bureau of Investigation, and to suggest cultural reasons (culture here, being advanced capitalist culture) why bureaucracies and non-economic interest groups are likely to fragment.

Pynchon traces social and political conflicts of the present, as having an immediate descent from the confrontation of values in the America of the nineteen-sixties. This is where he also, in my opinion, effectively utilises the sociological phenomenon of "future shock": a phenomenon which redefines the nature of human and social relationships in cultural and political terms, and which affects contemporary political fiction, where the setting is a technologically advanced Western society. In this way, Vineland is conspicuously different in mood from any of its predecessors, and it owes much to the socio-political journalistic observations of the early seventies, examining the fall-out from the late sixties.

Indeed, Pynchon's whole novel can be well summed up from a passage in a novel by Hunter S. Thompson (a journalist for Rolling Stone magazine), whose short satirical novels are perceptive documents of sixties' and post-sixties' American counter-culture. Thompson looks back at San Francisco in the mid-sixties, and "that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense; we didn't need that. Our energy would simply prevail. There was no point in fighting - on our side or theirs. We had all the momentum; we were riding the crest of a high and beautiful wave..."[69]

In terms of "future shock", that "high and beautiful wave" never went away;

however, the natural spirit of youth, love and friendship was transferred by the powers that be into a form of "commodity fetishism" with "technology" restating its pre-eminence over "community", as society's driving force. The central question which Vineland poses then, is to what extent the sixties' ethos of liberation in itself was a mere delusion, and also to what extent the intensified materialism in the seventies and eighties managed to accommodate the greater sense of personal freedom that defined the social revolution of the sixties.

The consideration of these ideas by Pynchon can be seen as part of a broader attempt to query the nature of socio-political power relations, and to what extent the system itself is cohesive. Certainly, in Vineland, some of those who fought the system in the sixties, were assimilated into it in the seventies, actively serving the interests of established political power groups - the most obvious examples being Frenesi Gates and her second husband, Flash. This particular observation about cultural conformity is, in itself, not remarkable; for Pynchon, however, the relevance of the ethical divide created in the nineteen-sixties poses deeper questions about man's tendency toward conformity. While Frenesi may have decided it in her best interest to conform, her first husband Zoyd and his friends, still very much represent the free and easy living of California in the nineteen-sixties. What an examination of such people provides Pynchon with, is a more straightforward conception of character behaviour in relation to the line between conformity and non-conformity [70]: and this in turn gives him a solid base for the study of how the political pragmatism deciding the classification of such values, fragments the traditional power relations in society.

Instead of creating stereotypes for the Californian *fin de siècle*, Pynchon shows how certain characters have to constantly be prepared to redefine themselves, in order to uphold their political identities and the political identities of others outwith the sanction of the FBI's *politburo.*

A good example of this is evident regarding the character of Darryl Louise Chastain - or D.L. for short - , the hired killer and martial arts champion, who recounts being instructed by a local mobster, Ralph Wayvone, to kill FBI Prosecutor Brock Vond.

She lists the preparations she made in advance:

"In Columbus she spent days in shopping centres, Ninja Steno, assembling an invisibility wardrobe - murky woollens, dim pastels, flat shoes with matching purses, beige hose, white underwear, surprised how little of a chore it was -... She grew used to her disguised image in the mirror, the short haircut with the rodent brown rinse, the freckles subdued under foundation, the eye makeup she'd never have worn before, slowly becoming her alias, a small town spinster pursuing a perfectly diminished life, a minor belle gone to weeds and gophers before her time..."[71]

Japanese agents, as a twist to the plot, enact her kidnapping through ninjas, apparently to be sold into white slavery in Japan, but in actual fact allowing her to meet with Vond at a conference. She is to be sold at a type of beauty parade, and has yet again to undergo a suitable transformation, now "wearing a painting of yet another face she could hardly recognise as one of hers".[72] This is primarily significant in view of the time Pynchon has spent detailing D.L.'s own manipulation of her appearance, only to be made salesworthy by her transvestite travelling companion, Lobelia. As events occur, they bring with them the need to adopt new roles and appearances, and as a consequence, D.L.'s vision of herself as an almost quixotically liberated and independent woman is, in reality, inaccurate.

The same can be said for Zoyd Wheeler. Despite his apparent allegiance to the "doper community", he has only managed to combine this lifestyle, with the care of his daughter Prairie, by making a deal with Brock Vond to take Prairie and stay away from his ex-wife Frenesi, whom Brock wants for himself. This arrangement provides the basis for Zoyd's "mental disability routine" whereby (with the aid of a public performance of jumping through a sheet of glass) he is to receive cheques from the government, a means by which his location can be monitored, in order that he stays to the deal. Zoyd is essentially a government charge with his mental disability cheques.

As these examples demonstrate, the bureaucratic rationalisation of certain non-conformist characters [73] effectively amounts to subjecting them to meretricious classifications, in order to impose a potential reason for infringing their liberty. Both D.L. and Zoyd are classified according to their "talents", which have managed to

acquire them modest celebrity status. However, what the above examples demonstrate is that, far from rationalising human behaviour, the demand of the modern world and the bureaucracies attending them are conducive - not merely to irrational behaviour - but even to a loss of function within the social realm.

This threat exists on both sides of the bureaucratic function, for the organisers and the organised. Regarding the latter group - represented above by Zoyd and D.L. -, Pynchon envisages multiple and consummate (regarding both external and conscious, and internal and unconscious) alienations of self as indicative of the breakdown of the social role. Alvin Toffler, in studying the phenomenon of diversity in Future Shock, relates a "superabundance of selves" squarely to the increased variation in lifestyle possibilities created by a post -come -super -industrial society. To quote:

"A society fast fragmenting at the level of values and life styles challenges all the old integrative mechanisms and cries out for a totally new basis for reconstruction. We have by no means yet found this basis. Yet if we shall face disturbing problems of social integration, we shall confront even more agonising problems of individual integration. For the multiplication of lifestyles challenges our ability to hold the very self together".[74]

This has an obvious relevance to the above characters who can be categorised in this way; but, more importantly, the same characterisation of identity crisis is applied to Federal Agent Hector Zuniga and, in a slightly different way, to Federal Prosecutor Brock Vond.

With the figure of Hector Zuniga, Pynchon creates a more subtle variation upon his study of the confusion of man's relationship to machines, and material objects generally. This idea was first developed in Pynchon's V and seems to have been largely inspired by a contemporary professor of applied mathematics at Cornell University, H.D. Block, whose research Pynchon was familiar with.[75] Professor Block advanced the probability of man-machine sexual relationships in the not too distant future, as an extension of the emotional connotations machines can have for men. In V, one member of the Whole Sick Crew is actually physically attached to his

television[76], and the elusive V herself appears at one point to be made up of plastic, machinery, and other miscellaneous objects.[77] Lives and personal histories are shown through such personification to constitute a search for successive objects by the individual, in order to meet his own sense of wholeness. The logical conclusion of this individual need at a broader social level is represented in the figure of V, in whom the truth behind history itself is shown to be artificially masked.

With Hector Zuniga in Vineland, the actual physical nature of the personification of V, is replaced by the FBI agent's need to psychologically personify himself (particularly in line with his social role) as a television character. For example Zuniga's confusion of the plot lines of "The Brady Bunch" with a quotidian reality most people can immediately identify with, obviously diminishes the threat his role as FBI Narcotics agent poses to Zoyd Wheeler, within the plot of the novel.

In both V and Vineland, the pervasive social reality of technology, and its socio-psychological impacts of increased transience, novelty and diversity, instigate an orientation toward the future in the political novel, which transcends the immediate concerns of politics and bureaucracy. As Alvin Toffler mentions regarding the transcendence of bureaucracy by the impermanent "ad-hocracy"[78], the removal of "permanence", "hierarchy" (with its demand for loyalty on behalf of employees) and "division of labour" as foundations for human rationalisation, has altered the very meaning of human rationalisation: this point is perhaps vindicated by the resurgence of the entrepreneur in the nineteen-eighties, in whom personal initiative was prized above all else. As with Greene's use of religion (through which political ideals and religious institutions were recognised as counter productive to both "self-creation" and human solidarity), Pynchon's references to technology and "future shock", represent the momentum of society to be greater than the ideals that supposedly order it can possibly assimilate; the crucial difference between the two writers is that while Greene saw social justice and religious insight to require respectively more caution and scepticism than revolutionaries or churchmen allowed for, Pynchon sees human

rationalisation as overwhelmed by an irrational pace of change.

The sensations of rootlessness, of transience, very much define the psychology of "future shock". They are perhaps best represented in Pynchon and William Burroughs, in concrete terms, with reference to the diffusion of absolute power and knowledge through the media. In a very practical way, media represents the modern world as mock-epochal [79], and intensifies a need for the individual to get behind the history he is presented with, in order to assert his own individuality. However, in Vineland, getting behind history is seen to be impossible, until the story culminates in the symbolic Traverse-Becker family get-together, where family history - open to debate and personal interpretation - and the strength of community are celebrated. The impossibility of getting behind history in this way, I would argue, is the whole focus of a character such as Hector Zuniga: an embodiment of post-modern confusion, with fiction and reality seeking each other out, and getting nowhere. The practical result of Zuniga's psycho-cultural needs is the breakdown of his social role, and more specifically, the degree of professional solidarity required to maintain it.

To reinforce the failure of human solidarity at the expense of fantasy and self-deception, Pynchon also spends time in the novel, concentrating upon Hollywood and the media from a historical base, examining its consistent subjugation of community to technology. "Hollywood" itself is viewed as a socio-political technology by Pynchon[80], complete with its protective mechanisms of "McCarthyism", "cable politics" and "tubal entrepreneurs". Pynchon describes the precarious position of the workers' unions in California which ties in with the storyline of Frenesi's parents, Sasha and Hub Gates - communist and union representative respectively; the whole setting up of cable television in Vineland is portrayed as a cowboy operation thriving on cheap mass labour:

"...when the cable television companies showed up in the county, (they) got into skirmishes that included exchanges of gunfire between gangs of rival cable riggers, eager to claim souls for their distant principals, fighting it out house by house, with the Board of Supervisors compelled eventually to partition the county into Cable Zones, which in time became political units in their own right as the Tubal

entrepreneurs went extending their webs even where there weren't enough residents per linear mile to pay the rigging cost, they could make that up in town, and besides, they had faith in the future of California real estate."[81]

There thus exists in the novel, a juxtaposition of the socio-psychological effect of media (most acute regarding Zuniga, and Prairie's boyfriend Isaiah, but also relevant to the characterisation of the two coke-ridden film producers, Ernie Triggerman and Sid Liftoff), and the practical realities shaping their production. The "Tube" in itself, only represents a co-ordinated political threat to the convoluted mind of Zuniga, immersed for his own good in the Tubaldetox treatment.

Essentially the disruption to human solidarity which is explicitly stated in Vineland, is related to an unresolved clash between means of production and profits from product, the two faces of the capitalist system still important for overt political identification in our culture. However, Pynchon redefines "the class struggle" in super-industrial terms, as a relationship between profiteers on the one hand, and a de-rationalised transient workforce on the other. At the higher, more formal level of planning permission, it is especially clear that the rationalising mechanism of a "Board of Supervisors" is too sluggish to manage the entrepreneurial dynamic.

However, in this instance, the particular nature of the entertainment industry, perhaps like that of modern media in general, has a more pointed relevance for Pynchon's socio-political vision. Pynchon shows how the principles of Hollywood - which in Vineland is classifiable as a political technology ordering the actions and ideas of men - create a psychologically maladapted parody of what other forms of technology are supposed to achieve for man. In other words, the juxtaposition of the effects of fantasy in film and television upon the fabric of society, with the unethical profiteering which underlies the mass media as business enterprise, is I believe intended as a statement of direct relationship. Society's ethical, rationalised base is eroded by an industry which in turn has wilfully de-rationalised its means of production. I believe Pynchon's view of Hollywood in Vineland to satisfy, (if not necessarily to derive from directly,) a Heideggerian view of the essence of technology

as ultimately a way of revealing the totality of beings: quite simply, technology becomes all-perasive in a post -come -super -industrial society, and we cannot choose between accepting or rejecting it, at either the ethical or practical levels. Far from revealing the totality of beings, however, the intensification of modern media specifically, renders them convoluted at the level of the individual, and aimlessly self-gratifying at the social level.

In Vineland, therefore, Pynchon has moved toward examining the possible clash between the existential will to self-creation in men and women, and the escapism of the entertainment industry, which allows the imagination of the masses infinite opportunities for both self-definition and self-delusion. For Pynchon, as for William Burroughs, the resulting emotional and psychological malaise, already successful in fragmenting society to an unprecedented degree, becomes a political issue in the sense that it has to be overcome if society is to advance constructively. Before this can be achieved, the symptoms of this malaise must be analysed in detail.

Chapter 4: Principles of social futurism in Thomas Pynchon.

Since I wish to link the political viewpoints of both Thomas Pynchon and William Burroughs to various aspects of sociological thought from the nineteen-sixties, it is necessary that I justify my proposition with regard to the question of evidence; although it must also be appreciated, that both writers generally make no attempt to reveal their sources. This chapter focuses on Thomas Pynchon, and while any evidence to be gained by indirect correspondence is minimal[1], his mental set regarding a common purpose to his works of fiction can be inferred from a variety of sources.

It is important, first of all, to ground Pynchon's influences firmly in the nineteen sixties, as far as cultural, sociological and political standpoints are concerned. All of Pynchon's novels, whether their subject matter refers back in time (as in V and Gravity's Rainbow) to a historical period before the nineteen sixties, or (in the case of Vineland) is concerned with a *fin de siècle* reminiscence of the period itself are shaped by the relevant cultural values and trends. Both Pynchon and Burroughs are "counter-culture" artists, but unlike Burroughs (whose identification with the Beat writers was based more upon personal lifestyle than literary interests), Pynchon has sought to create a context for himself in the literary world by endorsing in promotional statements, the works of writers whom he often knew and with whom he shared literary preoccupations.[2]

Two basic identifications of theme can be noted in Pynchon's words on Laurel Goldman's Sounding the Territory (1982), where the future-shocked protagonist Jay Davidson is described by Pynchon as being afflicted with a condition combining "laughter and vertigo", existential dread masked by wilful and vain social pretence; and the naturalist writer Peter Matthiessen's novel, Far Tortuga (1975), which Pynchon describes as a "deep declaration of love for the planet", and which explains the conflict between the out and out pastoral inclinations of some naturalists, and a worthy

alternative to modern urban life. Pynchon's comments reflect his identification with the two main afflictions of American urban life: personal neurosis, and environmental damage, which Pynchon himself had drawn attention to in the short story "Entropy", in which is combined the thermodynamic concern with the planet's energy loss, and the protagonist Callisto's city bred obsession with ecological balance being confined to his own apartment:

"Hermetically sealed, it was a tiny enclave of regularity in the city's chaos, alien to the vagaries of the weather, of national politics, of any civil disorder. Through trial -and -error Callisto had perfected its ecological balance, with the help of the girl its artistic harmony, so that the swayings of its plant life, the stirrings of its birds and human inhabitants were all as integral as the rhythms of a perfectly executed mobile. He and the girl could no longer, of course , be omitted from that sanctuary; they had become necessary to its unity. What they needed from outside was delivered. They did not go out."[3]

The problem of entropy and ecological damage induces a personal, pathological response in the individual, and yet it is very much stated in socio-political terms, as a sanctuary from "national politics" and "civil disorder". What in actual fact, Callisto's sanctuary from the outside world constitutes, is an explicit testing of the five theories of social change advanced by Alvin Toffler in Future Shock: "Transcience", "Novelty", "Diversity", "Adaptability" and "Survivalism".

(1) "Transcience" is denied by the references to the perfection of an ecological balance "Through trial -and -error", a hermeneutically circular process, where a repetitive interest in a single subject is still in evidence.

(2) "Transcience" and "Diversity" are resisted by the "integral" nature of Callisto's apartment, whose "swayings", "stirrings" and "rhythms" are even "alien to the vagaries of the weather".

(3) "Novelty" is denied by the couple's wish never to go out of the apartment.

(4) "Survivalism" is negated by its self-conscious separation from "Adaptability". When a pane of glass is broken, the fine ecological balance of the apartment is destroyed completely: Callisto has no way to adapt (in his own mind, at least) to another condition of existence.

That this behaviour is something more than just personal idiosyncrasy, can be deduced with reference to Toffler's more specialised categories of typical victims of "future shock". There are four of these - "The Denier", "The Specialist", "The Reversionist" and the "Super-Simplifier", as well as possible further combinations of all four.[4] The "Denier-Specialist" response to social turmoil elaborated above, was seen by Pynchon to be an ailment more directly at the levels of politics and sociology. In a response to a letter from an anthropology research student [5], asking about his reading for Gravity's Rainbow concerning the German campaign of 1904 in Africa's "Südwest", Pynchon observes the Western trait of analytic, divisive politics, which he sees as having originated with German Christianity. In particular, he refers to the fact that Leibniz's convention of calculus represents at the theoretical level, "trying to cope with change by stopping it dead, chopping it up into infinitesimals"; in other words, in Denier-Specialist terms, the nuance is promoted to the detriment of the whole picture.

This seeking out of some approximation to a "whole picture", as far as politics, culture and sociology were concerned, was perhaps the most constructive philosophical trait of the nineteen-sixties' counterculture.[6] In Vineland, the disintegration of this idealism is examined, unmistakably in light of ideas related to "future-shock". Characters are demonstrated to have evaded their responsibilities in the real world, by choosing to insulate themselves from its momentum, and ignoring the implications and possibilities of change.

The potential intensity of this problem is perhaps best identified in the novel, with Frenesi Gates' seduction away from counterculture ideals of revolution, to a new position as casual employee of FBI surveillance, a switch which, in her own mind, represents an assertion of chosen identity:

> "Come into her own at last, street-legal, full-auto qualified, she understood her particular servitude as the freedom granted to a few, to act outside warrants and charters, to ignore history and the dead, to imagine no future, no yet -to -be -born, to be able simply to go on defining moments only purely, by the action that filled them".[7]

This is obviously a reaction to her uncomfortable immersion in a highly confrontational but organisationally incoherent youth culture. However, it represents in Tofflerian terms, a failure to adapt to social change, both through a failure to acknowledge the phenomenon of transcience, and by falling into the first and the fourth categories of typical victims of future shock. Frenesi is both a "Denier" and a "Super-Simplifier": she denies any need for involvement outside her new professional field (effectively closing herself off from the outside world), and attempts a simplified voluntary "servitude", as a reluctant answer to her uncertainty concerning her previous life-style.

According to Toffler[8], any individual who adopts one of these defensive strategies, ends up by falling prey to over-stimulation, and lapsing into a human equivalent of Pavlov's "paradoxical phase" for animals - little events triggering enormous responses, and large events bringing inadequate responses. In Frenesi's case, the paradox of her individuality and her "paradoxical phase", manifest themselves as a queerly biological type of paranoia, based around the notion of subjugation being attendant everywhere, with particular emphasis given to the apparent control of some general male imperative over the natural biological cycle of women. It is also related to the loss of political privileges Frenesi once enjoyed:

"She had been privileged to live outside of Time, to enter and leave at will, looting and manipulating, weightless, invisible. Now Time has claimed her again, put her under house arrest, taken her passport away. Only an animal with a full set of pain receptors after all." [9]

Frenesi's own view of her career, the assumption that her modicum of political power would be enough to allow her to depersonalise herself from the chain of events of history, was a gross simplification of her social role, in a political arena where both she and her husband Flash were firmly stratified as a result of their youthful activities: hers political, his criminal. Additionally, regarding the socio-political transcience of her situation, Frenesi's "adaptive reaction"[10] to the inter-governmental cost-cutting of Reagan's administration, and the loss of her position, is shown by Pynchon to be poor. A general incoherence in her personality replaces both the conformist's and the

rebel's attempts at ideological coherence.

Where Frenesi's personal dysfunction has a clear sociological significance, that of Hector Zuniga is more purely related to the fragmenting effect of technology upon the psychology of human beings. Although Pynchon does not explicitly state this, I see Zuniga as characterised in terms of his "orientation response" [11], a psychological term for an individual's reaction to a novel event, which in Vineland is portrayed through Zuniga's addiction to television and fantasy. In relation to the basic concept of "orientation response", Zuniga lives his lifestyle in its paradoxical phase, neurotically habituated to novelty. While explaining many of his problems, this also explains Zuniga's narrow margin of survival as a field agent for the FBI. When he travels to Las Vegas to contact Frenesi about making a film that he has intimidated out of two corrupt Hollywood producers, she considers what it is that keeps him going, and how he is to persuade her to do what he wants:

"Here came some sentimental pitch, delivered deadpan - cop solidarity, his problems with racism in the Agency, her 59 cents on the male dollar, maybe a little "Hill Street Blues" thrown in, plus who knew what other licks from all that tube, though she thought she recognised Raymond Burr's "Robert Ironside" character and a little of "The Captain" from "Mod Squad". It was disheartening to see how much he depended on these Tubal fantasies about his profession, relentlessly pushing their propaganda message of cops -are -only -human -got -to -do -their -job, turning agents of government repression into sympathetic heroes." [12]

While Zuniga is living out his fantasy of a television role, then he can also carry out the job he is assigned to, or the task he has set himself; but when Frenesi interrupts their conversation, or speaks to him in a manner to which he takes exception, then his orientation response is intensified, and he loses control. In Toffler's words:

"It is only when a new fact fails to fit, when it resists filing, that the OR (sic) occurs. A classical example is that of the religious person who is brought up to believe in the goodness of God and who is suddenly faced by what strikes him as a case of overwhelming senseless evil." [13]

I would suggest that with Hector Zuniga, as with Frenesi, what Pynchon presents us with is not merely a study of an individual's psychology, but an inquiry into

how the social dysfunction of Zuniga's paranoiac psychosis, is discernible in a set of symptoms that have a socio-political context. Zuniga's personality exists as one of a number of vehicles conveying the question of the meaning of social existence, here within the frameworks of police corruption, and the obsessive addiction to the visual stimuli of television.

The juxtaposition of contradictory values in the character of Zuniga - law enforcer and would-be movie star - is informative regarding how he inquires into the meaning of his own Being; this is because Zuniga's role in law enforcement requires a certain misological type of disposition that he conspicuously lacks, and even the scepticism that once characterised his professional existence has now been overwhelmed by the need for self-expression and definition which he seeks outside his social role:

"Stuck out in the field at GS-13 for years because of his attitude, he had sworn - Zoyd thought - he'd go out the gate early before he'd ever be some *cagatintas*, a bureaucrat who shits ink. But he must have cut some deal, maybe it got too cold for him - time to say goodbye to all those eyeswept parking lots back out under the elements and the laws of chance, and hello GS-14, leaving the world outside the office to folks earlier in their careers, who could appreciate it more. Too bad. For Zoyd, a creature of attitude himself, this long defiance had been Hector's most persuasive selling point." [14]

However, Zuniga's obsession and the resulting effect it had upon his day-to-day orientation response, has a broader sociological relevance than a critique of the police, and can indeed be seen as directly related to the impact of technology upon society. His obsessive behaviour has an interesting bearing upon the five principal theories of social change described at the start of this chapter, because the character is shown to have been taken away from the cause and effect pattern of the work ethic, and to have succumbed to the general momentum of his environment. This recognition of the splintering of conscious effort that intense consumerism breeds is important in Pynchon, marking a belief that capitalism as we know it, is due to burn itself out in the not-too-distant future. This does not mean, however, that Pynchon wishes to revert to an alternative ideology, or to place his faith in organic advanced

communism; rather, it seems to imply that Pynchon, writing in the nineties, sees the future very much as Alvin Toffler - and Pynchon himself - did, writing in the nineteen sixties: a future that will be forced to pander to a generation burned out by materialism as end product of the work ethic.[15]

One of Pynchon's most explicit recognitions of this socio-political tendency is to be found in Entropy, a short story from the early sixties, from which I have already quoted. The concept of "entropy" is that, whereby man's technological drive to perform at top efficiency is seen as potentially capable of inducing the disastrous and irrevocable consequences of a full-blown "greenhouse effect" on the universe. In the story, the character Callisto states the socio economic equivalent of the greenhouse effect to be consumer revolution:

> "He saw, for example, the younger generation responding to Madison Avenue with the same spleen his own had once reserved for Wall Street: and in American "consumerism" discovered a similar tendency from the least to the most probable, from differentiation to sameness, from ordered individuality to a kind of chaos. He found himself, in short, restating Gibbs' s prediction in social terms, and envisioned a heat - death for his culture in which ideas like heat - energy would no longer be transferred, since each point in it would ultimately have the same quantity of energy; and intellectual motion would, accordingly cease."[16]

The key point is the danger inherent in a lack of differentiation in society: the same lack of differentiation that various branches of "sceptical" thought referred to herein, such as the philosophy of Hermeneutics and the theory of "future-shock", argue against. Politically speaking, what is under attack is the extreme utilitarianism which underlies *laissez-faire* capitalism in the modern world, and the anarchic social reality of such lack of differentiation.

In Future Shock, Alvin Toffler gives examples of the lack of differentiation and its effects upon humanity. For example, in Toffler's sociological sense, "diversity" relates to such ideas as career dissatisfaction, consumer overchoice, subcults and microcultures, and a variety of individual lifestyles at the price of a coherent sense of self.[17] In light of this, human individuality comes to be paradoxical, in the sense of

self-creation becoming too easy, at the surface level, to maintain as a process; this in actual fact reflects the fact that our lack of true self-determination is aggravated by the need to adapt to a bewildering rate of social change. Whereas Graham Greene's protagonists struggled to establish and preserve their identities, where relatively few opportunities for self-determination existed, both Pynchon and Burroughs demonstrate that self-determination itself has become contingent upon the transient nature of society and thus a contradiction in terms. Society's stratifying and rationalising of the individual has been replaced by his entanglement in its momentum.

However, Toffler and, I believe, Pynchon also, attempt to bring together aspects of modern life which do bring a sense of relief and unity of perspective to society. In particular, possibilities of contemporary science and technology are applied to a constructive use for the future, as well as their present use being criticised. Toffler suggests the path that technological society should follow if it wishes to create a sense of human achievement to be shared across the social spectrum. Toffler's work is deeply humanitarian in its purpose[18], and shows fundamental signs of the same aversion toward American socio-religious elitism, as Pynchon's novels do.

The most cogent and sociologically valid point that has been made concerning Pynchon's criticism of principles of elitism and preterition reinforced by capitalism, is by Tony Tanner[19], in connection with the proliferation of society's disaffected "preterite" in the novelist's work. Tanner refers to a book entitled Rubbish Theory[20], which shows - like Toffler's work - how our standards of value and worthiness are culturally determined, in order to give the social order the appearance of having consensus agreement behind it. The book states the connection between cultural values and socio-political power, which both the author Michael Thompson and Alvin Toffler, recognise in the market-controlled phenomena of transcience and novelty: these are the mechanisms whereby long-term value or short-term value of an object (depending to a good extent, of course, upon the object itself) are determined culturally. Tanner quotes from Thompson:

"...only if one remains within severe cultural and temporal confines can one sustain the commonsense belief that rubbish is defined by intrinsic physical properties."

This argues that the breaking down of "cultural and temporal confines" is effected by the mechanisms of technology and consumerism, which in turn dictate the momentum of capitalist society.

In line with Tanner's observation, I would contend that Pynchon sees the above sociological interests to inform the direction of his own fiction [21]. An acknowledged interest in anthropology, the features of "future shock" that apply directly to his fiction (and upon which I will further elaborate), and the profusion of microcultures and interest groups, are all practical representations of the breakdown of "cultural and temporal confines" in Pynchon's work. However, in Vineland, Pynchon also seems to imply a more constructive orientation for post-modern society, then the entropic, "death - orientated" tendency described in the previous chapter with respect to Gravity's Rainbow.

Essentially this relates to a "self-overcoming" of capitalism whereby the Calvinist work -and -family ethic that Pynchon seems to hold responsible for a multitude of practical social evils, is replaced by principles of creativity and experimentation. Alvin Toffler envisaged the supercession of post-industrial society by a super-industrial "experiential economy", fully elucidated upon in Chapter Ten of Future Shock, "The Experience Makers".

A realisation of the potential for this shift in political and cultural ethos in some of Pynchon's novels, carries with it a consideration of how society may be drawn back together, "shaping tomorrow to human need" of respite from both technological bewilderment and bureaucratic repression. In terms of a displacement of dominant socio-political values, the introduction of the "experiential economy" into the political novel, is itself an act with political consequences. Toffler explains the need to replace old ethics with new, in two paragraphs in which he attacks the narrow-minded conservatism of contemporary economists:

"Conditioned to think in straight lines, economists have great difficulty imagining alternatives to

communism and capitalism. They see in the growth of large scale organisation nothing more than a linear expansion of old-fashioned bureaucracy. They see technological advance as a simple, non-revolutionary extension of the known. Born of scarcity, trained to think in terms of limited resources, they can hardly conceive of a society in which man's basic material wants have been satisfied.

One reason for their lack of imagination is that when they think about technological advance, they concentrate solely on the *means* of economic activity. Yet the super-industrial revolution challenges the ends as well. It threatens to alter not merely the "how" of production but the "why". It will, in short, transform the very purposes of economic activity."[22]

The new purpose of economic activity, under Toffler's dictum is markedly idiosyncratic, consisting of areas of post-service economy as far reaching as the imagination. However, there are certain underlying principles which inform the character of the experiential industries. One is the expansion of the arts to become "the handmaiden of industry"; another is a blurring of the difference between vicarious and non-vicarious experience (already seen in Gravity's Rainbow in the character of Von Göll); the third and most general principle in Toffler is the simultaneous rise in both transcience and affluence, which the sociologist sees as rendering obsolete the urge to possess material objects, in favour of the desire to experience, or to "collect experiences".

The first example of a loose identification of politics portrayed in terms of "art", has been made by critic John Dugdale, referring to an episode of V, and advocating an experiential evaluation of the whole subject of politics in the works of Pound, Yeats, D'Annunzio and Pynchon himself:

"Reacting to the expropriation of art and fantasy by the new mass society, they seek to reverse the process of entering and altering the public world. However, the terms of the passage lend themselves to conversion into a description of a process with which the text is also concerned, in which the dream is followed by the real thing, but the dreamer is not the agent of its realisation. Instead of the artist "working out" his political hallucinations on a real human population, they work out, become political fact as if through magical causation."[23]

In my opinion, this "extrapolation" of conventional political and economic goals from society, and the reclaiming of art and fantasy that Dugdale implies it involves, requires - whether fictive or factual - an eventual alignment of politics and economics with the

expression of fantasy and art: in other words, the creation of an experiential economy with the arts as the "handmaiden of industry". Dugdale's essay seems to endorse this at a number of points in the narrative of V.

Direct evidence of the "experiential economy" in effect in Pynchon's work, tends to be seen within the context of transcience, in that it relates to either the black market, or an opportunistic, get-rich-quick enterprise; this, however, fits the nature of experiential industry as a means of acclimatising us to the momentum of our society. In Vineland, an example of such an industry is the chain of "violence centers" proposed by Prairie's boyfriend Isaiah. One of the envisaged attractions is described as follows:

> "...and for the aggro connoisseur, "Hit List", in which you could customize a lineup of videotapes of the personalities in public life you hated most, shown one apiece on the screens of old used TV sets bought up at junkyard prices and sent past you by conveyor belt, like ducks at the carnival, so your pleasure at blowing away these jabbering, posturing likenesses would be enhanced by all the imploding picture tubes...."[24]

As it so happens, the proposition is unlikely to come to fruition in Isaiah's case, but the enterprise in its conception shows signs of being born out of and characterised by the features of Toffler's super-industrial society: most particularly, Isaiah's plan shows evidence of Pynchon's realisation of transcience as an artistic and leisure-orientated phenomenon. In Future Shock, Toffler quotes sociologist and artist John McHale:

> ""Accelerated changes in the human condition require an array of symbolic images of man which will match up to the requirements of constant change, fleeting impression and a high rate of obsolescence." We need, he says "a replaceable, expendable series of ikons.""[25]

McHale's criterion for transient visual art is embodied in Pynchon's "Hit List" game: it is almost a metaphorical embodiment, with the reference to the disposability of icons framed by the disposability of television sets, television being the medium through which such icons and images are relayed to the masses. Also, the level of

obsolescence in this "experience centre" is evident in the environmental trimmings of "dark alleys, lurid neon, and piped in saxophone music."[26]

This type of easy-access, fantasy-orientated "industry" in Pynchon is a recreational and artistic concept promoting leisure as , not merely relief from, but an attack upon the ethos of the workplace. In Pynchon's Vineland, this seems to me a natural follow-on to the idea explored in Gravity's Rainbow, where the "Calvinist insanity" of exchange as moral doctrine, renders that form of Protestantism, a form of religion which accelerates the disappearance of religion itself. The creation of escapism as a conscious revolt against the traditional role-playing and duplicity of the work-place - and as opposed to an unconscious devolution of society - is a means of asserting one's individuality, and may in this respect constitute an integrating form of social behaviour.

The significance of leisure for Pynchon, is however, best represented in Vineland, with his sympathetic portrayal of communalism, another Tofflerian social strategy. This is the basis for a final and most damning attack on the propriety of the politically manipulated work ethic, carried out against the relatively harmonious social background of the Traverse-Becker family get-together which concludes the novel. The loyalties of this "communalism" are used to symbolically destroy the fascism of misoneism, conveyed by the disposal of Federal Prosecutor Brock Vond during the extended family gathering.

Pynchon uses Vond's character to perhaps embody the repressive tendencies and psychological contradictions of bureaucratic rationalisation: I believe Pynchon also uses Vond in this way to impose specifically upon the freedom of association that defines communalism as distinct from the nuclear family. The particular idea that Pynchon seems to develop in Vineland, as an example of a lifestyle alternative of the nineteen-sixties that has developed into an everyday reality of the nineteen-eighties, is that of "aggregate families"[27]: these are families based upon relationships between divorced and remarried couples in which all the children become part of "one big

family." This is the scenario (partially realised by the end of the novel) in which Zoyd and Frenesi, though divorced, can potentially share their daughter Prairie, free of Vond's scheme for keeping the young girl with Zoyd, and apart from her mother.

Pynchon perhaps highlights his own sympathy for communalism as a social ideal, by explicitly casting Vond, with his implied belief in and manipulation of the (Wheeler) family bond as a "Reversionist". He is different - and less excusable - than the novel's other victims of "future shock", because he believes that both he and the socio-political class he aspires to, can remain untouched by social and political changes:

> "He'd caught a fatal glimpse of that level where everybody knew everybody else. Where however political fortunes below might bloom and die, the same people, the Real Ones, remained year in and year out, keeping what was desirable flowing their way." [28]

This character insight is preceded by Pynchon's specification of Brock's more complex underlying psychosexual insecurity, the fear of the Jungian female shadow ("anima"), which is compounded by a maternal loathing and a fear of sexual humiliation by women who show physical signs of "transgressor status". Pynchon perhaps links Brock's mental affliction with the belief in an unchanging social and political élite, and the desire to belong therein, to underline the character's basic desire to live in society as through by natural extension of the original nuclear family.

However, Pynchon has already made clear in Gravity's Rainbow that the technocratic and economic selfishness of the socio-political hegemony is subject to the same transcience and entropy that it inflicts upon its subordinates. Vond's "True Faith", the biological discrimination of misoneism (descended from Italian criminologist Cesare Lombroso), is specifically described as outdated and discredited by Pynchon [29] and if Brock is a victim, then ironically it is by virtue of his exclusion from the atavistic (and probably misological) ideal of the group he aspires to. In this respect, Brock is a guardian of an old order of ideological conviction in the context of which he is no more than a hired "thug". His terror ride at the end of the novel with the two Vietnam veterans, Blood and Vato (organised by Zoyd with his friends after Brock has

transgressed FBI policy to the extent of attempting to break up the Traverse - Becker aggregate family, by attempting to kidnap the child Prairie, while on helicopter patrol over Vineland), is presented in what could be a parallel to the crossing of the River Styx, in order to emphasise the failure of Brock's professional (sic.) empiricism to prepare him for the type of fate implied in his nightmares.

Brock's character can also be seen, like that of Hector Zuniga, to carry a criticism of the philosophically rigid and often intellectually and morally degenerative demands of the workplace; but this, as is common in Pynchon, manifests itself more broadly as a failure to play by the rules of the society the author has created. Like Ned Pointsman in Gravity's Rainbow, Brock attempts to define his world in terms of empirical cause and effect analyses, or ideological black and white divisions that are inapplicable: for Pynchon has created yet again a fractured society where clearly marked oppositions seem also impossible. Sometimes obscure personal prerogatives can create unlikely alliances between individuals, which amount to the unity of what at first seem to be mutually exclusive ideals; examples include Frenesi Gates with the FBI, Zuniga with Zoyd Wheeler, DL with Ralph Wayvone, and Zuniga with film producers Sid Liftoff and Ernie Triggerman.

The search for a better quality of life, free from technocratic or bureaucratic manipulation seems to provide an impetus for the political tendency of Pynchon's fiction. Very broadly, the final idea mentioned above, that of an apparent comradeship in adversity, seems to offer some degree of positive step in looking beyond the rationalisation of Man and the fragmentation of society. This idea of comradeship in adversity has, of course, been predated in the novels of Graham Greene, who saw it as a potential means of undermining the insularity of institutions, and who labelled it "the human factor". In Vineland, as to some degree in Pynchon's earlier work, the novelist moves toward uniting Greene's study of the individual trapped outside the mechanism of bureaucracy, with the more extreme possibility to be elaborated by William Burroughs: that of technocracies and bureaucracies planting the seeds of their

own destruction by the very ways in which they create themselves.

Chapter 5 : The politics of "bio-power" in the fiction of William S Burroughs

If any common means of representing politics in the fiction discussed so far can be identified, then it is as a representation within the framework of power relations within society. This is not unusual : even at the level of individual physiology, the assertion of one's power over another is a way of relieving frustration, and many political acts do seem to arise through a common frustration, at the administrative level [1]. More generally, in light of the attention given to the momentum of social change in the previous chapter, it is clear that the use and abuse of power is what makes politics an active pursuit, by determining political behaviour distinct from the facade of ideological permanence [2].

However, in the case of William Burroughs' novels, "power" in general becomes something abstract, at a remove from its wielders. By randomising his own texts with the help of scissors in the "cut up" technique, and folding his pages down the middle and typing out the resulting interaction of words in the "fold in" technique, Burroughs - as well as symbolically removing from language, its role of manipulation - allows his readers to become central controlling figures in the interpretation of his work. Although it is not the intention of this chapter to do so at length, Burroughs' view of text as random can be elaborated as virtually enacting the De Manian / Derridean critique of logocentrism, which questions whether literature is a reliable source of information about anything bar its own language. I would argue that Burroughs' own criticism of the power of "the Word" works best at more specifically targeting its misuse by bureaucratic forces and propagandists.

Burroughs' stylistic choice also relates to the undermining of traditional conceptions of space and time common to all three writers under discussion. Burroughs claims to write with the time sense of the modern physicist : each organism makes its own time and space, the "instant lifestyle" of an electrical world leading to an interpenetration of space and time, whereby both categories come to rely upon each

other, and thus, from a traditional point of view, become confused.[3]

The result of this regarding the question of "power", is highly significant to Burroughs' vision, and my own general view of the political novels herein. The wielders of power which both Greene and Pynchon (the latter with an anonymous "They") envisage as a socio-political hierarchy, are no longer operating in a world where their authority can be seen to be effective. Cultural and political imperatives beyond the crudity of propaganda, are not immediately discernible amongst the malaise of media image and soundtrack, and technological fall-out, that constitutes Burroughs' maladapted world. "Power" for Burroughs is rather displayed in terms of human submissiveness and addiction, as it occurs between people, and between people and things, respectively.[4] This constitutes the enactment of a world made to appear unreal by the conditions of advanced capitalism.

Burroughs' concern with questions of power and addiction should therefore be seen not only in terms of a perversion of individual needs, but also in terms of how they have grown out of a presumed breakdown in social existence. The whole question of power and weakness, or its most readily identifiable equivalent, "master and servant", has long been recognised as a complex question relating to the nature of the disjunction between theory and practice. Hegel's Phenomenology of Mind[5] created the Lord-Bondsman analogy which evaluated the "Lord's" position as illusory and the Bondsman's as self-determining, an examination which argues for a fundamental deceptiveness in all power relations within society. In addition, Hegel's tri-dimensional theory of human emancipation argues for a certain amount of initiative on the part of the Bondsman: the first stage is "self-discovery", achieved in relation to alternative rejections and confirmations from a community of others; the second is a subliminal "self-alienation", whereby instant gratification is subordinated to the achievement of more complex and distant objectives; the third is a formative "self-objectification" through work. Hegel also saw the quest for human emancipation to be eternally destined to achieve only ephemeral success. In Burroughs' fiction, the

master-servant relationship has become somewhat abstracted from the socially-stratified context envisaged by Hegel, by the intensification of instant gratification, and the obscuring or renunciation (both possibilities exist) of long-term goals[6].

However what does remain in Burroughs' fiction to reflect the fundamentally deceptive nature of many social power relationships theorised by Hegel, is the role of personal initiative in resisting submission to oppression (including the most mundane aspects of conventional stereotyping), self-abasement to addiction (including that of power), and a subsequent loss of personal identity (which the writer parallels with the reduction of man to eugenically contrived insects[7]). Such personal initiative is embodied in focal characters such as private investigators and adventurers. Whereas in Hegel, the Lord came to rely totally on the Bondsman as intermediary with the outside world, Burroughs' characters serve as our positive assurance that there is some degree of integrity amid the perversion, propaganda and illusion of the man-machine system - "The Soft Machine".

The rescue of man from his redefinition in terms of machines, takes as its starting point, Burroughs' own immediate frame of reference, language: more specifically, the writer wishes us to recognise the all-pervasive control of thought by language and grammar. Burroughs envisages this bureaucratic appropriation of the creative function as offering endless opportunities for political deception, which transforms propaganda from an authoritative form of deception, to an illogical and transient one. A good example of this occurs in The Naked Lunch[8], in William Lee's discussion with Dr. Benway, about how the tendency to self-deception, could be manipulated to create the perfect agent for espionage purposes.

"An agent is trained to deny his agent identity by asserting his cover story. So why not use psychic jiu-jitsu and go along with him? Suggest that his cover story is his identity and that he has no other. His agent identity becomes unconscious, that is, out of his control; and you can dig it with drugs and hypnosis. You can make a square heterosex citizen queer with this angle....that is reinforce and second his rejection of normally latent homosexual trends...."[9]

What this "personality transplant" would represent in Hegelian socio-political terms, is a consistency of self-alienation (though obviously in an extreme form), which within the confines of an organisation, effectively grants its freedom of responsibility for its members[10]. This is not unlike Graham Greene's representation of the British Secret Service in The Human Factor. In terms of the Lord-Bondsman analogy mentioned above, the members of such organisations are given an apparent freedom from the subservience to superiors; unlike the Bondsman, however, they are left with no powers of self-determination relative to that of their masters, since the chain of dependence is fractured.

In The Ticket That Exploded[11], the incongruent internal nature of organisations is plainly stated, with reference to an underground political movement called the "White Hunters", infiltrated by private investigator William Lee. Lee's briefing is as follows:

> "In this organisation, Mr Lee, we do not encourage togetherness, *espirit de corps*. We do not give our agents the impression of belonging. As you know most existing organisations stress such primitive reactions as unquestioning obedience. Their agents become addicted to orders. You will receive orders of course and in some cases you will be well-advised not to carry out the orders you receive. On the other hand your failure to obey certain orders could expose you to dangers of which you can have at this point in your training no conception....There is no certainty. Those who need certainty are of no interest to this department. This is in point of fact a *non-organisation* the aim of which is to immunize our agents against fear,despair and death. We intend to break the birth - death cycle."[12]

This "non-organisation", in the style of *reductio ad absurdum*, has replaced socio-political objectives, with the aim to randomly exercise and maintain power of self-determination to the point of resisting the mortality of its agents. There is also implied the need for constant vigilance against presumed adversaries, which in the earlier quote from The Naked Lunch was the basis for an insidious - and often pro-active - form of social discrimination.

In both cases described above, the true motives behind political action are

revealed to be the often abusive exercise, control and maintenance of power over others. As I have tried to demonstrate, this idea is not as straightforward as it may at first seem, related as it is to a key question in Burroughs, concerning idiosyncratic means being used to achieve obscure and unpredictable ends. Dr. Benway's power, like that of Mr. Bradley Mr. Martin (sic) and the Nova Mob in Burroughs' later novels, is significant in that it is acausal, despite the fact that manipulation, and even addiction, are key factors in it; it is a type of control formed from the most extreme conscious irresponsibility. Benway's control in the state of Annexia makes active political imperatives out of random confusion, whereas conventional propaganda spreads deceit by guile and the most precise use of semantics. Burroughs demonstrates that control can only work arbitrarily, divorced from justice and often from logic, and thus from any reasons why it should be effective. The following example demonstrates this:

"Documents issued in vanishing ink faded into old pawn tickets. New documents were constantly required. The citizens rushed from one bureau to another in a frenzied attempt to meet impossible deadlines."[13]

Benway and his political organisation impose a circular destiny upon the subjects of Annexia, based upon mindless slavery to "the Word", that ignores any contextual meaning, or logical continuation of meaning. Political documents acquire the purely personal significance and worth of the pawn ticket. Conversely, socio-political forces, whether bureaucratic, technocratic, or even scientific - having grown out of the control of those who set them in motion - require a perverse irrational interpretation, if as Benway wishes, even the illusion of human agency over them is to be established.

There is thus, in the fiction of William Burroughs, with its direct attack upon the wilful misuse of socio-political power, the most clear guide of all three writers here to the breakdown between socio-political theory and praxis. Essentially, this problem is aggravated by what appears to be a tendency of modern politics: thinking and acting as though "thought" and "action" were meant to coalesce, the former objectified in place of a practical problem that it was initially intended to analyse.[14] It is impossible when considering Burroughs, to advance any ideal for the integration of society, since

Burroughs views himself primarily as a recorder of events[15]. However, as has been my intention throughout this dissertation, I wish to avoid applying an external ideal to any writer's work without recognising internal features, from which a development of coherent sociological analogues can be justified.

To return to the significance of power in William Burroughs' work, as momentum without clearly defined goals, I believe that Burroughs' socio-political vision reflects certain prominent ideas in modern sociology, proposed by the late French philosopher Michel Foucault, from the late nineteen-fifties onward. As well as similarities of personal lifestyle and demeanour, Burroughs visited and lived in Foucault's home of Paris in the early nineteen-sixties, and had a firm knowledge of the French language (this would have been essential, since Foucault's work was only published in English from the late part of the decade and onwards)[16]. Bearing in mind the prominence of intellectual debate during the period, it is likely that Burroughs was familiar with some aspects of Foucault's work, whose themes so closely reflect his own preoccupations.

Amongst his ideas, Foucault proposed the relationship of power to truth as being ongoing analysis, as opposed to the creation of a theory. From a practical contemporary viewpoint, power was visualised by Foucault, in the wake of Martin Heidegger, as the operation of political mechanisms or "technologies" throughout the social body. This definition of power was given the name "bio-power", and represented the creation of non-egalitarian power relations in society, through the operation of such "technologies".[17]

This socio-biological examination of power is highly relevant to Burroughs vision in a number of ways. The novelist may well be acknowledging this with the title "Soft Machine", which essentially updates the concept of the social body in terms of man-machine technology. More explicitly, Burroughs uses particular terms such as "bio-control"[18] and "operative".[19] in his work, which seems to derive from Foucault's hypothesis about the organising and disorganising effects of society's conceptual translation of knowledge into action, and vice-versa. Additionally the writer introduces

many of Foucault's sociological specialities into modern popular fiction: these include the criminalisation of homosexuality and insanity (which Burroughs also extends to include the criminalisation of drug addiction, particularly in the United States[20]), and the generally (self-) destructive results of bureaucratic control, studied in detail. Burroughs sketches his characters around such ideas, focusing upon what he believes are socially reinforced human traits, such as repression or paranoia. These characterisations are used to analyse the perversion of the working of power within society, particularly as it tends to obscure traditional codes of social stratification.

For example, characters such as the Old Doctor, the Mayan priests, the Director, and even the proliferation of "street boys", represent power relationships at a basic level, which can be fairly easily politicised. This is because he concurs with Foucault's proposition of power to be generally exterior to political institutions: it is seen to be in operation from the pinnacles of society downwards and vice-versa. Power can be described as "multidirectional", as opposed to, for example, the Panoptic technology of Jeremy Bentham.[21]

One of the clearest representations of this, lies with the highly sexual nature of Burroughs writing. This addresses the physiological basis of power, as well as obliquely criticising the mundanity of bureaucratic control. Additionally, in connection with the above paragraph's assertion of the multidirectional operation of power, sexual encounters provide Burroughs with a direct method of representing how power can function from the bottom of society upwards. The drug addicted male prostitute, Genial, is one example of an operative (Foucault's relation of power to society is as an "operation" upon society), his role attributed to him in the following observation:

> "....any one "Genial" isn't important plenty more where he came from: out of a tape recorder."[22]

Inspector Lee's contact , Mr. Taylor, further identifies "Genial" as a virus, a sexual virus (or perhaps one of a number of such viruses: two examples mentioned are the "Sex Skin habit"[23] and the "Happy Cloak"[24]) intended presumably to overwhelm the planet. These viruses have been unleashed by a counter-operation to bureaucratic

control:

"This is obviously one aspect of a big picture ....what looks like a carefully worked out blueprint for invasion of the planet....Anyone who keeps his bloody eyes open doesn't need a Harley St. psychiatrist to tell him that destructive elements enter into so-called normal sex relations: the desire to dominate, to kill, to take over and eat the partner....these impulses are normally held in check by counter impulses....what the virus puts out of action is the regulatory centers in the nervous system....we know now how it is done at least this particular operation....We don't know who is doing it or how to stop them. Every time we catch up with someone like "Genial" we capture a tape recorder....usually with the tapes already wiped off...."[25]

The "Genial" episode, and the general viral analogy, figuratively conveys the ethos of the "soft machine" as the enactment of an unchecked proliferation of words and images, whose method of production (in this instance, a cassette recorder) becomes obscured by what it produces. At the human level, this has been made possible by a widespread self-alienation in mechanised social roles.

This tendency of the virus to obliterate the sensuous nature of the human organism, in fact, reflects Karl Marx's criticism of the role of materialism in obscuring the need for social theory and praxis to correlate with one another:

"The chief defect of all hitherto existing materialism.....is that the thing, reality, sensuousness is conceived only in the form of the object or of contemplation, but not as human sensuous activity, practice, not subjectively."[26]

Essentially, this distinction is one which informs the negative view of "bio-power" in its transformation of knowledge into power and vice-versa: that the practice of bio-power, its intentionality, drives specifically toward the creation of a socio-political mechanism, instead of that mechanism evolving from the practical application of thought to social and political issues. In other words, the thought that has been intended to solve a problem, overtakes that problem instead.

A movement toward super-industrial capitalism seems to be the broad target of Burroughs' criticism, carried through in terms common to the political interests of both Foucault and himself. Burroughs seems to follow Foucault in linking the advance of bio-power, with regard to bureaucratic rationalisation with the advent of categorical

behavioural breakdown amongst certain groups of individuals.[27] The above quote from The Ticket That Exploded, represents these in terms of the "destructive elements" which enter into sexual relations. Instead of attributing this creation of deviant behaviour to a failure of the system - in Burroughs' fundamentalist view, resting on "The Word" - , the system itself assimilates these new groups as added technicalities for advanced study and treatment: bureaucracy creates problems instead of curing them. Burroughs draws a further viral analogy with cancer, through the mind of Dr. Benway in The Naked Lunch: a figure who, alongside Mr. Bradley Mr. Martin in later works, represents the proprietor of immanent evil, who manages to take hold of every system, and every machine:

"The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are its cancer. A bureau takes root anywhere in the state, turns malignant like the Narcotics Bureau, and grows and grows, always reproducing more of its own kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms. (A co-operative on the other hand can live without the state. That is the road to follow. The building up of independent units to meet the needs of the people who participate in the functioning of the unit. A bureau operates on opposite principle of inventing needs to justify its existence.) Bureaucracy is wrong as a cancer, a turning way from the human evolutionary direction of infinite potentials and differentiation and independent spontaneous action, to the complete parasitism of a virus."[28]

Under the above definition given by Burroughs, his "co-operative", I would argue, is not to be seen merely as an alternative political technology for society; but as an attempt to replace forms of social legislation already in existence, with ones which have a symbiotic function in uniting individual needs with human solidarity. The elements of independence and spontaneity mentioned above, in addition, are informed by the writer's widespread tendency to render the whole process of man-machine and bureaucratic interaction, a sexual or uninhibited one. This serves as notice, that the ill-effects of bureaucracy must be overcome by life-affirming action. Within the context of this broad remedy, Burroughs manages to fictionalise some of Foucault's philosophical ideas, which are anterior to his central idea of the working of

power in society.

Two key areas which Foucault had helped render political in themselves, were sexuality and madness, particularly as the latter related to the question of confinement.[29] These two subjects can be used to examine the various mechanisms in society which facilitate oppression, on the one hand, and freedom on the other. In Burroughs, Doc Benway is one character in whom the repressive mechanisms of psychiatric bureaucracy, are themselves manipulated by means of sexual desire. The apparent paradox demonstrates how the self-alienation common to positions of officialdom (insofar as it tends to repress or negatively orientate natural desires) whereby an illusion of authoritative human agency is maintained, is hypocritical both in its conception and in its function. The very wielding of power such positions carry with them, can influence the objectivity of a social function, by its perversion of the functionary's role in terms of desire rather than necessity.

This problem gives rise to a form of naturalism which Burroughs shares with the French philosopher, and to a certain extent with Graham Greene and Thomas Pynchon also. In Burroughs' case, however, there is a consistent manner of representing such naturalism, and one which arises from questions of aesthetic and moral choice, and whether they are sufficient to resist reactionary socio-political imperatives. If power is to be seen as multidirectional, it would imply that even under the circumstances where power is applied repressively - even in situations where violence is used -, we can recover the spirit and vitality of what is being repressed. To quote from Foucault:

> "....behind the asylum walls, the spontaneity of madness; through the penal system, the generous fever of delinquency; under the sexual interdict, the freshness of desire. And also a certain aesthetic and moral choice: power is bad, ugly, poor, sterile, monotonous and dead; and what power is exercised upon is right, good and rich."[30]

In more general terms, what Burroughs wishes to represent is how intense and widespread ordering of society into largely pro-active bureaucracies, while intended for the benefit of the individual and the general population has the effect of isolating

the individual by a form of criminal or psychiatric confinement. However, the multidirectional nature of the power employed means that bureaucracies are themselves made up of repressed individuals, and thus the bureaucratic forms of order appear to be strategies solely concerned with the increase of power and order itself.

At the same time, such an increase of power and order neither accounts for the needs of individuals within bureaucracies, nor those outwith them. Michel Foucault directly perceives this as evidence of the misguided use of socio-political power. This is because, he insists, power relations themselves must, by definition, be intentional and non-subjective. Their intelligibility derives from this intentionality alone:

"They are imbued, through and through, with calculation: there is no power that is exercised without a series of aims and objectives."[31]

This calculation, as Foucault recognises however, fails to allow for the subjective "splintering" of bureaucratic functionaries or "operatives". It is with this failure that power relations aggravate the deviance and disidentification from the social "norm", that they are intended to relieve.

In connection with the "criminal elements" of sex and madness, then, what becomes apparent is that Burroughs regards acts incommensurate with the law, to be the inevitable outcome of the social order established by political technologies. Thus repression in the political sense is paralleled by repression in the related sexual sense[32]; this demands physiological escape, and encounters between Burroughs' protagonists and bureaucratic bodies are shown to have the "sexual" function of being ends in themselves, with productivity the result of random factors. A character in The Naked Lunch belonging to a group calling itself "The Conferents", entitles this phenomenon "biocontrol", a "control of physical movement, mental process, emotional reactions and *apparent* sensory impressions by means of bioelectric signals injected into the nervous system of the subject." [33] The group neglects both to mention any specific uses or benefits to be gained from such encephalographic experimentation, and underlines with the use of the word "apparent", the fact that the sensuous freedom

of human beings is limited by artificial forms of control.

A further relevant example to illustrate the inappropriate rationalisation of complex processes in human nature, is evident regarding madness, in the chapter of The Naked Lunch entitled "Meeting of International Conference of Technical Psychiatry".[34] This focuses upon a proposal by a Doctor Schafer (also known as "The Lobotomy Kid"), that the human nervous system need only consist of a compact spinal column. The result of such an experiment is to turn one "patient" into a gigantic predatory centipede. Here the desire to reorder and "ameliorate" is presented in genetic terms, which while perhaps seeming cartoonish, nonetheless contain a certain parallel in genetic engineering as described in Future Shock.[35] In addition, Burroughs is making an observation regarding the fact that the madness that the Conference of Technical Psychiatry fears in others, it has had the potential to succumb to itself, because of the very closed and repressed nature of the institution: something which necessitates the attempt at a cover-up. Burroughs is again similar to Foucault, in the recognition that "madness" in society is defined in terms of danger to society, a judgement made in a phenomenological manner (in Husserlian terms, one which incorporates the subjective and objective together) as "the danger of the unexpected, of the spontaneous."[36] This is essentially what constitutes the politicisation of madness and, conversely, it is the great weakness in society's handling of the problem.

In Burroughs' fiction, therefore, it becomes necessary to overload the "soft machine", by showing society in a state of exposure to as much "danger" or "illicit behaviour" as possible. This is the explicitly avowed intention of The Naked Lunch, which he claims to be a "blueprint, a How-To-Book" concerning "The Crime of Separate Action"[37], essentially Burroughs' corollary to Foucault's "danger of the unexpected, of the spontaneous". Burroughs describes the politicisation of madness in abstract terms, which carry the undercurrent of a plague:

> "The black wind sock of death undulates over the land, feeling, smelling for the crime of separate

life, movers of the fear-frozen flesh shivering under a vast probability curve....

Population blocks disappear in a checker game of genocide....Any number can play...."[38]

Like the plague, there is the element of randomness prevailing in society's attempts to order and segregate its "outsiders". Conversely, when the effort is made to overcome the random factor of controlling human beings, it is necessarily crude and exacerbates any genuine problem that exists. This failure of administrative method is described by Foucault in Madness and Civilisation as "that major form of rigorous division which is social exclusion but spiritual reintegration."[39]

A subtle variation upon this form of division is evident in Doc. Benway's examination of ex-sailor Carl Peterson, whereby both sexual deviance and potential social exclusion are induced in the latter according to the terms of Foucault's administrative method. The actual creation of a psycho-sexual abnormality is used in this instance to gauge, and to justify, an attempted process of social normalisation. Referring to sexual deviation (which in Carl's case outwardly does not seem to exist), Benway states:

""We regard it as a misfortune...a sickness....certainly nothing to be censored or uh sanctioned any more than say....tuberculosis....Yes," he repeated firmly as if Carl had raised an objection "....Tuberculosis. On the other hand you can readily see that *any* illness imposes certain, shall we say *obligations*, *certain necessities* of a prophylactic nature on the authorities concerned with public health, such necessities need to be imposed, needless to say, with the minimum of inconvenience and hardship to the unfortunate individual who has, through no fault of his own, become uh infected....That is to say, of course, the minimum hardship compatible with adequate protection of other individuals who are not so infected...."[40]

After attempting to build up the aspect of the rational, reasonable and commonsensical expert with the aid of rhetorical fluff and assertions of neutrality (an aspect intermittently shattered by Benway's eccentric alternation of the pitch of his speech, italicised by Burroughs, as well as his uncontrollable outbursts of laughter), the doctor "transforms" Carl into a homosexual, by insinuating first, encounters in the Navy with homosexuals, and then by having him undertake a ridiculous variation upon the

Rorschach test: he is to choose from amongst a number of pictures of girls, the one he would most like to make love to; the twist is that some of the girls are boys in drag.

This episode reinforces my earlier claim that Benway's character paradoxically enacts the enforcement of law and social normalisation, by the perversion of these factors. Carl is a character, we are told, who is interested "only in girls", and who plans to marry his steady girlfriend soon.[41] Yet the paranoia on behalf of the system, which has built up around the very suspicion of Carl's homosexuality (which may be latent or genuinely suspected to be practical), requires him to be tested and condemned for it. That Burroughs should have chosen to pinpoint the question of sexual ethics as a cause for bureaucratic concern, emphasises both the fundamental nature of rationalisation (a point related again to the promotion of the family unit), and also the inability of society generally to responsibly exercise selective moral judgement, regarding behaviour which is harmless to others, and that which is not.

> "Power groups of the world frantically cut lines of connection....
> The Planet drifts to random insect doom....
> Thermodynamics has won at a crawl....Orgone baulked at the post..... Christ bled....Time ran out...."[42]

The explanation that Burroughs gives for the chaotic post - come - super - industrial society described in his novels, is, like Thomas Pynchon's, most broadly stated in socio-technological terms; however, unlike Pynchon, Burroughs does not offer possible alternatives to a technocratic nightmare scenario, in the way of primitivism or transcendental experience.[43] For Burroughs, culture is not cohesive in the sense that it is clearly discernible as an integrated aspect of a society, but is rather the compression of numerous and incongruous features of the life of such a society. Myth seekers and drug abusers spring up in the midst of the system, and are not escapees to an alternative lifestyle as Pynchon's are, or Greene's in more

conventional ways. The "power groups" quoted above are not simply able to disconnect themselves, for they are as contaminated with the virus of repression as those over whom they supposedly hold dominion: they are neither the expeditors of a clear cultural imperative, nor as Webley Silvernail describes them in Pynchon's Gravity's Rainbow, "the loudest to theorize on freedom but the least free of all."[44] For Burroughs then, the apparent lack of a future direction (and the fictive desire to reductively postulate one by the extension of current empirical possibilities) can only be overcome, with the recognition that his socio-political vision is one that avoids the more conventional application of utopian-dystopian formulations.

Perhaps my first proposition regarding Burroughs' particular "open-endedness" in this respect, should continue on from the dualistic nature of control between human beings, and between men and machines, and multi-directional nature of power advanced earlier. Burroughs seems to believe that an attempt to rationalise power relations is itself unnatural, and that the limiting of our "infinite potentials" is impossible in itself, and must lead to a perversion of them instead.

In an ironic reflection upon this, Burroughs attempts to harness and scale down both the means and ends of technology in his fiction, to a constructive present use. A measure of how far-reaching the consequences of the self-overcoming movement within the political novel are in Burroughs, can be taken with regard to the way in which many of the ideas to be proposed here, render traditional provinces of science fiction (such as utopianism and time travel) obsolete. Burroughs' technological priorities are rooted very much in the present: as both he and his artistic collaborator Brion Gysin, make quite clear in the concluding chapter of The Ticket That Exploded[45], the tactical and hostile use of such technology as cameras and tape recorders, was very much a part of CIA and other governmental agency surveillance procedure.

This gives one practical explanation for Burroughs' core interest in challenging the oppressive mechanisms of communication in society, with his use of the montage-

like techniques of "cut-up" and "fold-in" to sabotage the ordered presentations of word and image and their propagandistic function in the mass cultural and political arenas. To state Burroughs' concern very simply, he destroys the undifferentiating man-machine relationship, by using the machine to free the man. It is, therefore, Burroughs' equivalent to Greene's study of "the human factor" (by which the earlier author was able to have his protagonists forge identifications with their political enemies and social rivals), and also Pynchon's reinterpretation of history by means of manipulating the concept of "eternal recurrence", to suggest the most outré chains of events. In short, Burroughs' study of the dualistic nature of control between man and machine, adds another dimension to his political novels, just as the other writers do in their own respective ways.

Our infinite potential is directly born of this equivocal nature of power and control in The Soft Machine. Human rationalisation in a time-space continuum and the creation of a history to justify it, are deconstructed in the metafictional thriller episode of "The Mayan Caper".[46] To this end, Burroughs has the investigative journalist, Joe Brundige, suggest his own guide to "do-it-yourself" time travel, identifying the artificial ideals of human rationalisation using similarly artificial means of tampering with history as it is presented to us. In this way, the present becomes the realm of the possible, with the individual's freedom over his own space and time.

Brundige describes "a thousand year time trip" which he undertook in order to infiltrate and destroy a corrupt Mayan temple, which in Burroughs' broader political view stands as a metaphor of history itself.[47] Mayan is the living language of an ancient people whose descendants now inhabit Yucatan, British Honduras and Guatemala. Brundige learns about Mayan history and language through "innumerable photo montages of Mayan codices and artifacts" and tape recordings of the language (including splicing it with English), and then "undergoes a transfer operation" into the body of a young Mayan from Yucatan, and of low intelligence; this operation involves photography, the body of Brundige cut in with that of the Mayan,

allowing a "transfer artist" to make moulds from the negative. In this way, the characters are given an artificial history by being created on film. Suitably the "product" is armed thus:

"I had a vibrating gun sewed into my fly, a small tape recorder and a transistor radio concealed in a clay pot...." [48]

It is clear that Burroughs seeks a redeployment of material political mechanisms of control and (mis)information. The reader is orientated toward understanding a context of (politically) active deconstruction, as opposed to philosophical or linguistic deconstruction alone[49], by the parodic undermining of the traditional use of implements for espionage in the spy thriller, demonstrated in the incongruous manner of concealment quoted above.

In addition, Burroughs undermines the sci-fi overtones of the episode in question by granting the operation to speed the journalist through time, a primitive though timeless significance; unlike the sci-fi referent of the time machine defined by H. G. Wells as a pleonastic phenomenon of science, Burroughs uses a shamanistic experiment involving one of the earliest man-made instruments of time-keeping, the hour-glass. The relevance of such a contrivance is to eradicate the boundaries of historical time by juxtaposing an experimental use of technology in the deconstruction of the man-machine rationalisation, with an "archaeological" strategy (one which decomposes a whole into its parts and their systematic relations: in Michel Foucault's "archaeological holism", a whole structure is more than the sum of its parts, in that it alone can determine what counts as a possible variation) that utilises the material and ideological mechanisms of that same system of rationalisation as a type of springboard for positing an alternative. Both primitive and modern artifacts are drawn together for a complete revaluation of the historical process.

The temple itself is nothing but film and soundtrack, while the political technology used to rationalise the workers, that of crop rotation[50], loses its historical significance as a method of socio-political organisation for an ancient civilisation:

Burroughs juxtaposes the old and the new, in order to demonstrate that the general effect of a systematic rationalisation of man is independent of the particular mechanism used to enforce it. This effect, unsurprisingly, is portrayed by Burroughs as repression to the eventual extent of dehumanisation: the workers in the field overseen by the temple are controlled by symbols on the Mayan calendar, intended to represent "all states of thought and feeling possible to human animals living under such limited circumstances" - the extreme of bio-control; the priests of the temple, being "nothing but word and image, an old film rolling on and on with dead actors" have come to represent a totalitarian bureaucratic function of brutal repression, which has also overcome their own personalities and rendered them inhuman.

Burroughs in this episode, therefore, echoes Foucault in isolating a concrete example of a political technology intended to facilitate social and political reform, which nonetheless has its initial intentions disrupted by the corruption immanent to all institutions through their members. This is why the Mayan codices employment of a programme for brainwashing is shown to backfire upon the manipulators. After having been broken down, the functions of the temple are reordered for observation, captured by the camera gun (a weapon whose name implies destruction and reconstruction) and observed in a state of disarray. The very processes of isolation and observation which the priests have imposed upon the workers are inverted upon the temple itself. The disarray recorded on camera is demonstrative of Burroughs' need to break down social and ideological boundaries to the fundamental components that prompted humanity's rationalisation and his subservience to, or reliance upon, history. Burroughs is not as reductive as Heidegger is in his search for definite components underlying human social behaviour and its contingent institutions, but is more like Foucault (in later work), in his move "beyond hermeneutics" - essentially objectifying social practices, in the desire to order ourselves distinct from them, rather than subjectively uncovering depths of deception successfully concealed by one dominant group in controlling another.[51] This difference between an objective and subjective approach does not necessarily preclude the immersion in the system, Burroughs

believes us all to experience as a man-machine totality: questions already discussed, such as those concerning sexuality or madness, which come under the banner "Crime of Separate Action", do not require the subjective identification of the author or his readers, for them to be understood within a social context.

What "The Mayan Caper" most usefully demonstrates is that the dualistic nature of control between human beings, and humans and technology, disputes the notions - widely promoted in science fiction: - that a mastery of technology can be achieved which will precisely fulfil our needs and desires for the future; or that technology can grow beyond human control. Rather, by eradicating historical boundaries (and by implication, the definition of our endeavours in terms of technological progress), Burroughs wishes to demonstrate that the direction of technological society dictated by scientific experimentation, should take into account the failures of today (scientific or otherwise) rather than forecasting the possibilities of tomorrow, or clinging to ideals of the past.

Burroughs' representatives of "the Church" and the rationale of "manual labour" demonstrate this last point, where historical reference between past and present/old and new, is seen to result in modern technology's exploitation of older technologies. Burroughs' transition of present to past is conspicuously political in its assertion of ideological "disintegration" and the profligate attempt to conceal it, particularly in the case of organised religion. The temple is also a parody of a transitional political technology, one which reflects or even embodies social transitions which alter the priorities of society: Burroughs satirically reduces religious ceremony into show business gimmick, a phenomenon that finds parallels in the ethically degenerative commercial development of organised religion in general. Burroughs poses a general criticism here against the Church as an institution; and the entire episode of "The Mayan Caper", aside from commenting upon the prolifigate self-renewal which keeps many institutions going, can also be taken as a comment upon the Church's use of drama and artifice to symbolise deep religious meaning to its members.

The above objectification of a social practice, and the placing of it within the

context of an attempted reconciliation of traditional ethics and possibilities of technological advance, cancels out the projection of a future and also the resurrection of a past history, that of Mayan enslavement. The episodic, non-plot-orientated nature of Burroughs' fiction is explained by this destruction of a historical sense.[52] The replacement of this historical sense with a very particular form of naturalism, does however, lend a direction to Burroughs fiction, independent of socio-political prediction or hypothesis.

I have already mentioned Burrough's approach as having a naturalistic slant; to state it more broadly however, Burroughs' naturalism can be seen in terms of the following inquiry into the way "truth is produced and produces its effects", defined as a sociological imperative by Michel Foucault. Bearing in mind the removal of historical guidelines in Burroughs' fiction, the above inquiry can follow the acknowledgement that there are no sure guidelines to existence[53]: a feeling of power that Foucault has also attributed to the maturity gained by a knowledge of one's own sexuality, or the full implications of one's own social position[54]. In discussing the relationship between power and sex as it relates to these phenomena of truth and liberation - or the political as physiological - Foucault pinpoints what may be at the heart of Burroughs' fiction particularly, and a key feature in the development of the political novel generally:

"A few years ago, historians were very proud to discover that they could write not only the history of battles, of kings and institutions but also of the economy, now they are all amazed because the shrewdest among them have learned that it was also possible to write the history of feelings, behaviour and the body. Soon, they will understand that the history of the West cannot be dissociated from the way its "truth" is produced and produces its effects.

We are living in a society that, to a great extent, is marching "toward the truth" - I mean, that produces and circulates discourse having truth as its function, passing itself off as such and thus attaining specific powers. The achievement of "true" discourses (which are incessantly changing however) is one of the fundamental problems of the West. The history as true - is still virgin territory."[55]

I would argue that both an experimental use of technology, and a satirical portrayal of bureaucracy (although the latter is, of course, not necessarily <u>contingent</u> upon an

ironic world view) are the means of moving "towards the truth", employed by Burroughs.

These facets of Burroughs' work spotlight failures in contemporary society which are fundamental to its fragmentation and degeneration. For example, an experimental use of technology is employed in The Ticket That Exploded, to identify and convey the parasitic physiological effect of word and image on human beings. Burroughs criticises our dominant means of identifying with others, and the negative effect it has upon interpersonal communication. "The Short Time Hyp and The Flesh Gimmick" represents the relationship between the human tendency to idolise and imitate physical beauty, and the degeneration of the concentration span and the faculty of reasoning:

"The human body is an image on screen talking - spread slow motion flashes and you see the image sharp and clear - Flesh done slow motion - The Short Time Hyp is subliminal slow motion - Like this: a movie at normal speed is run at 24 frames per second - 35 frames per second is not perceptible as slow motion if the image on screen is more or less stationary. But the image is on screen longer than you are there watching it - That you are being short-timed 11 frames per second - Put a beautiful nude image on the screen at subliminal slow motion and it will be built into your flesh. That is wherever the soundtrack is run the image will literally come alive in your flesh - Word with heavy slow-motion track *is* flesh - "[56]

The viewer is "short-timed" by his inability to objectify an image on screen, without identifying with it in a irrational way; the objective image undergoes conceptual translation into a subjective physical experience through the wish-fulfilment of the viewer. Essentially the "scientific" presentation used by Burroughs to evaluate human sense perceptions, constitutes an attempt to restate a socio-political phenomenon (political because of the implications of "The Short Time Hyp and The Flesh Gimmick" for propaganda and brainwashing techniques[57]) in terms of physiological processes. In other words, he is discussing politics at the level of human physiology.

A more complete example of this approach, and one which concerns the whole man-made machine psychology behind socio-political rationalisation of human beings, is displayed in another episode of The Ticket That Exploded. The episode in

question concerns orders given to the troops, to infiltrate and destroy the man-machine system, accorded the characteristics and evils of criminal acts such as sexual murder, as well as the neural effects of drug addiction. The tape-splicing analogy has a further parallel in Foucault's suspicions of the workings of bio-power and vice-versa:

"You are to infiltrate, sabotage and cut communications - Once machine lines are cut the enemy is helpless - They depend on elaborate installations difficult to move or conceal - encephalographic and calculating machines film and TV studios, batteries of tape recorders - Remember you do not have to organize similar installations but merely to put enemy installations out of action or take them over - A camera and two tape recorders can cut the lines laid down by a fully equipped film studio - The ovens and the orgasm death tune in can be blocked with large doses of apomorphine which breaks the circuit of positive feedback - But do not rely too heavily on this protection agent - They are moving to block apomorphine by correlation with nausea gas that is by increasing the nausea potential - And always remember that you are operating under conditions of guerrilla war - Never attempt to hold position under massive counter-attack - "[58]

Thus, the communication system of "the enemy" is held in place by a number of different forms of control (the everyday use of clandestine surveillance, and a "prescriptive" destabilisation of the metabolism, are two examples given above), both within the actual machine and within the human being. The whole description is given a genuinely visceral quality by Burroughs, emphasising the significance of physiological responses, in both succumbing to the system, and in seeking to resist it.

In light of the above examples, Burroughs' use of science and technology as a deconstructive tool, regarding the whole system of man-machine relationships, enacts a non-hypothetical type of synecdoche, whereby particular technological failures are used to represent and criticise a broad aspect of the abuse of technology in contemporary society. In this way his fiction avoids the utopian/dystopian hypotheses of science fiction (predicated upon the same figurative extrapolation of present technological realities or empirical possibilities as focal points for hypothetical future societies), while managing nonetheless to maintain a social and political direction. It does this by reflecting a view of science as a pursuit of knowledge which <u>should</u> serve the function of regulating the "metabolism" of society: it should serve our best interests,

while continually enlightening us to what these interests are.

By stating technology in human terms, Burroughs conveys a central imperative on the subject, that was advanced in the nineteenth century by both Marx and Nietzsche. Political philosopher Edward Andrew, in an essay entitled "The Unity of Theory and Practice: The Science of Marx and Nietzsche"[59], expresses the view that this scientific imperative - in accord with what has come before - is motivated in the work of these philosophers, by the recognition of human physiological impulses:

"Marx asks, 'Where would natural science be without industry and commerce? Even this 'pure' natural science is provided with an aim, as with its material, only through trade and industry, through the sensuous activity of man.'[60] Science, Marx declares elsewhere, is only true science 'when it proceeds from sense-perception in the two-fold form both of sensuous consciousness and sensuous need....'[61] Nietzsche also believes all pursuit of knowledge is directed by physiological impulses. He further asserts that sense perception is conditioned by practical interests or sensuous needs.

'Consciousness is present only to the extent that consciousness is useful. It cannot be doubted that all sense perceptions are permeated with value judgements (useful and harmful - consequently, pleasant or unpleasant).'

Nietzsche, like Marx, rejected the idea of science as the disinterested reflection of objective processes because such an idea presupposes 'an eye that is completely unthinkable, an eye turned in no particular direction, in which the active and interpreting forces, through which alone seeing alone becomes seeing *something*, are supposed to be lacking....' "[62]

The point of this comparison is to demonstrate that theory should take the active form of experimentation, and should have a practical motivation. Marx and Nietzsche are distinctive from many other philosophers in the directness of their wish to shape mankind into the pursuit of what they claimed were higher goals; unfortunately, it could be argued that the former stresses human solidarity at too great an expense to self creation, and the latter vice-versa. However, these principles of examining a unity of theory and practice outlast the contradictory implications of specific socio-political methods.

Not promoting any pre-formulated ideology as he does, Burroughs seems to

(more definitely than either Greene or Pynchon) nonetheless narrowly avoid creating a socio-political context which reflects certain ideals of revolutionary politics. In a sense, however, Burroughs preserves his work from the above failures of political philosophers to balance theoretical vision with practical need or credibility, by most clearly focusing his attention on the function of key political mechanisms, such as technology and bureaucracy. A rebellion against the assignment of social roles, at least partly reinforced by these mechanisms, never becomes a basis for human solidarity in anarchist terms, as it does at times in Pynchon[63]; we cannot be somehow abstracted from our self-definition and ordering in mechanical terms, without reverting to primitivism and a denial of the life expectations granted us by the technological age. Instead, Burroughs piecemeal and experimental critique of society, does not fully reject the ordering function of political mechanisms; for as his aforementioned belief in co-operatives demonstrates, the plurality of man in socio-political terms should rightly ensure mutually accepted "self-creation", and discourage the systematic emphasis upon differences between men. However, Burroughs undeniably <u>does</u> tend toward an anarchist's critique of existing institutions, insofar as they curtail individual liberties - and often without justification - in order to maintain a degree of security for the state.

The way in which Burroughs' viewpoint can be <u>dissociated</u> from that of the anarchist is, in line with the above, at the level of praxis. The fundamental principle underlying a call to arms in the nineteenth-century "Black Flag" anarchism of Michael Bakunin and his like, was an absolute denial of "the existence of freewill, in the meaning given to it by theology, metaphysics and jurisprudence; that is, in the sense of a spontaneous self-determination of the individual human will independent of all natural and social influences."[64] It is rather the case in Burroughs' work, that freewill of the individual threatens society as a coherent organism because of the <u>lack</u> of "natural and social influences" encouraging socially constructive behaviour. Politics, power and self-creation (best demonstrated in the eugenic reduction of man to predatory insects, reptiles and crustaceans) are all processes reducible to selfish

physiological impulses on behalf of individual men and women. Bakunin saw the state in terms of it being the sum of the negations of individual liberty, and the notion of a common good, to deny the indivisible nature of liberty itself. [65] Burroughs' fiction shows, on the contrary, that a proliferation of individual liberties constitute a considerable threat to the beneficial work of institutions that are truly necessary.

It is Burroughs' separation of these necessary institutions from those which would function better as co-operatives, that becomes the focus of his socio-political deconstruction. He subsequently must rely to some extent upon assuming the authority of the state. The state can, in a specific way, be a representative body: where Burroughs sees certain institutions as not fulfilling their duty, or being concerned with problems in ways which exacerbate the problems themselves, he assumes his views to be of an importance, greater than these same institutions, as a way of checking the corruption and inefficiency that can arise in them.

In The Naked Lunch, a clear example of this concern is applied to what we would regard as a necessary bureaucratic function: the containment of an infectious disease to safeguard the public. In the case of Doc Benway's "Freeland", however, tuberculosis and other such infectious ailments have been joined by sexual deviation as "certain necessities of a prophylactic nature on the authorities concerned with public health."[66] This is presented by Burroughs not so much as a purge against "Crime of Separate Action", but as the result of an excess of individualism in the running of the bureaucracy. Benway's idealism consists of a self-contradictory will to "'adjust the state - simply a tool - to the needs of each individual citizen'", a will formed on the basis that homosexual behaviour is not understood by the medical profession.

Burroughs, however, develops his criticism of bureaucracies beyond the need for institutional decorum ensuring the well-being of citizens. Burroughs very clearly evokes the rationale behind a degree of state regulation regarding the question of provincialism. Parochial attitudes and customs are criticised in the section of The Naked Lunch entitled "The County Clerk."[67] However, in the situation described here,

bureaucracy and institutions in general are seen to suffer dramatically, by the geographically facilitated maintenance of small town "ethics" which threaten civilised behaviour - particularly regarding the federal system of the United States. The position of county clerk represents a culturally reinforced abnegation of social responsibility at regional level.

The county clerk himself, Mr. Anker, surrounds himself with a surplus of assistants, and relates anecdotes of local customs, bigotry, and eccentricity, which while rendered amusing by Burroughs' treatment, nonetheless highlight a divisive principle inherent in state bureaucracy generally. While dominant cultural ideas tend to condemn the worst aspects of provincial thinking, they make little attempt to alleviate them: as both the retaliatory (though self-debilitating) vandalism of the citizens of Pigeon Hole[68], and the wish of the "urbanite" guard that William Lee may be carrying an atom bomb into the town suggest, the greater authority of the state over the total power of its regions - while evident in its negative but necessary function of imposing an official standard of decorum upon its constituent regional authorities - fails to ease such tensions as may exist between urban and rural inhabitants, by its assumed need to segregate their lifestyles. In the case of Pigeon Hole, its name primarily [69]suggests its predicament: its reputation for the human solidarity forged as a reflection of shared community values, isolates it from the degree of pragmatism expected in big city life. Consequently, the small towns are not allowed to broaden their scope, and are thus denied, both at the individual and social levels, the opportunity of self-creation. It would be possible to conclude from this episode, with regard to Burroughs' general identification of bureaucratic impropriety, that he opposes the barriers of federalism that exist in his own country, constituting as they do a spurious attempt at differentiation between cultural needs, and an actual assumption of elitism.

Burroughs views provincialism not merely in terms of a statutory dysfunction, but as something which itself comes to reflect the narrow-mindedness and hostility implied by an imposed state of segregation. In the "Appendix To The Soft Machine"[70],

Burroughs argues that an enforced lack of urban pragmatism can induce an intolerant hysteria in provincial communities, echoing the worst aspects of authoritarian bureaucracy:

"The American Narcotics Department has persisted in regarding addiction as criminal in itself with the consequent emphasis on punishment rather than treatment. Addiction is a metabolic illness and no more a police problem than tuberculosis or radium poisoning. Mr. Anschlinger says that the laws against addiction must *reflect* societies' disapproval of the addict that is to say *cause* societies' disapproval of the addict. Recently when an attempt was made to set up a treatment centre in Hoboken[71] the local inhabitants stoned the centre screaming 'Are you *high?* Did you bring your *needle?*'

'We will *never* accept criminal men and women in *Hoboken!*' "

In a sense, the bureaucratic ordering of society, in circumstances where its divisiveness is most pronounced, has the most authority behind it, and in Burroughs' view, the most damaging results.

Furthermore, in The Naked Lunch and elsewhere, Burroughs' vociferous opposition to capital punishment is enlightened by the context of provincialism as it applies to the United States of America itself. Burroughs' approach to this question seems to suggest that the multicultural, "melting pot" nature of America is a problem that is inadequately addressed by either federal or national bureaucratic methods. The influence of other, older civilisations in determining the incongruous barbarity of human execution in "the Land of the Free and the Home of the Brave", is plainly addressed in Burroughs' statement of the problem, and in his artistic representation of it:

"Certain passages in the book that have been called pornographic were written as a tract against Capital Punishment in the manner of Jonathan Swift's *Modest Proposal*. These sections are intended to reveal capital punishment as the obscene, barbaric and disgusting anachronism that it is. As always the lunch is naked. If civilized countries want to return to Druid Hanging Rites in the Sacred Grove or to drink blood with the Aztecs and feed their gods with blood of human sacrifice, let them see what they actually eat and drink. Let them see what is on the end of that long newspaper spoon."[72]

The multi-cultural representations of bestiality and sexual murder in the chapter

entitled "Hassan's Rumpus Room",[73] and the "snuff film" previewed in the chapter "A.J.'s Annual Party"[74] (two of the book's most controversial chapters) are intended to represent the disturbing fascination of so-called "civilised people", for primal truths about themselves which defy the process of their civilisation: ritual murder and debased sexuality are Burroughs' means of representing a terrifying backlash of orgiastic sensuous activity, against the regulation of bio-control.

Transferring the level of the physiological to that of the socio-political, the law of eternal recurrence stating that history will consistently repeat itself, but at different levels of importance, is evident in both the above chapters, and in the phenomenon of provincialism: cultural rituals and antagonisms are enframed in processes of law and order; in the internal logic of bureaucratic organisation; and in a paradoxical philosophy of progress, which Burroughs attacks by comparing it to the refusal of the American Narcotics Department to permit the use of the metabolic regulator, apomorphine, in the treatment of drug addicts, and in the removal of anxiety:

> "These drugs could excise from the planet what we call anxiety. Since all monopolistic and hierarchical systems are basically rooted in anxiety it is not surprising that the use of the apomorphine treatment or the synthesis of the apomorphine formula have been consistently opposed in certain drearily predictable quarters of the soft machine."

These "drearily predictable quarters" hold victims of their own elitist isolation and their own "junk virus": an addiction to power, which imposes itself upon all walks of life, and is represented by Burroughs as a physiological inability on the behalf of members of socio-political hierarchies to adapt themselves to more constructive ends.

The work of William Burroughs examined here, in my opinion, manages to advance clear sociological reasons for the contradictions and incoherence of society. Assuming as its root, a breakdown between socio-political theory and praxis, Burroughs constructs an unusually subjective sociological critique of the lack of constructive long-term goals envisioned for society. At the institutional level, this has the effect of a vicious circle: institutions are rendered incongruous by their failure to integrate society, and to play a constructive adversarial role in rectifying programmes

or ideals which actively damage society.

Consequently, the creation of new bureaucracies and institutions tends to endow them with arbitrary structures of authority, and their functionaries with an illusory human agency, which prevents socio-political improvements rather than effecting them. Political ideals (constructive or harmful) are eventually sidelined by the pursuit of power. This is recognised as a natural physiological tendency by Burroughs, but requires a constructive socio-political context, before society's further slide out of control can begin to be arrested. This context can only be envisaged in terms of a degree of state authority being maintained. This must, however, allow for a naturalistic breaking down of unnecessary inhibitions where they exist to maintain the bureaucratic facade of authority, and no more: this is the focus of Burroughs' positive, innovative, and life affirming experimentation.

Finally, man as part of a man-machine system, is able to identify the arbitrary power mechanisms (word and image, and technology in particular) which keep the system going in its present state. Those which insulate the system (for example, bureaucracy) instead of addressing genuine problems external to it, may foreshadow its breakdown, and are largely to be disposed with.

A reading of Burroughs, at the very least, can confidently maintain that social policies should function as a cure to regulate human and social need, and nothing else. Individual or microcultural desires (power seeking, inordinate sexual practices, mystical behaviour, for example) should not be catered for and rationalised by society, and when they are damaging to others, should not be assimilated by a society already too eager to expand indiscriminately in search of power and progress. Knowledge, in Burroughs' view, should be sought and applied strictly to regulate the metabolism of society. By wishing to dissociate knowledge from economic and political power, he wishes us ultimately to consider which objects and services are suitable as commodities, and which are not.

Conclusion: The politics of selective disenfranchisement in the political novel - the survivalist's art.

As the preceding pages have shown, the definition of the political novel can create a number of serious problems for the genre critic when such diverse novelists as Greene, Pynchon and Burroughs are considered. I have attempted to unite these three in terms of what may be active constants in the questioning of political ideas throughout the ages: for example, the arbitrary relationship of politics and social roles to more fundamental priorities of an individual's existence; an attempted definition of the ideals of liberty and democracy; an understanding of the random consequences of "pace of change" and "progress", as well as a suspicion of these concepts as deceptive; and a study of the foundations of collective identity. When taken together, such elements as these prevent our perception of any ideological slant on the writer's behalf.

Furthermore, it is tempting to say that these elements, with respect to Pynchon and Burroughs at least, often emerge in spite of the styles of presentation employed. This is perhaps why external references such as Nietzsche and Foucault are necessary to create a critical context somewhere between the writer's pronounced individuality and the political novel format. In Pynchon, for example, the political novel form almost becomes archetypal: subject matter and occasional pretext are transcended, and the works themselves achieve universality through the medium of a convention imposed on both language and form. In Gravity's Rainbow, Pynchon does not seem to directly introduce the wartime theme in contemporary cultural dress, but transposes it through the sociological evaluations of the nineteen-sixties and early-seventies in particular. Burroughs seeks to create a type of ritual order out of chaos in his fiction, while criticising the inverse as a by-product of society's bureaucratic function. His is a self-conscious aestheticism of non-expressiveness and objectivity enlightened by set-piece socio-political commentaries in addenda to the main text.

However, in the case of Graham Greene, I think that the political novel

framework (more conventionally adhered to as it is) serves to illuminate the above elements as subjective perceptions on the protagonist's part, from which a wider socio-political critique is drawn. The relevance of this distinction lies in Greene's achieving essentially the same result through his focus upon "the human factor", as the other writers do through literary artifice, by highlighting the failure of the political process to address human needs and correct human failures. All three writers focus upon the effects of the splintering of the process. Greene shows the disparity of development between societies, and of personal needs and goals within individual societies: he shows how this leads to forms of egotism and self-interest, and to cultural fragmentation. In Pynchon, the failure and implied unwillingness to seek cohesive socio-political progress is responsible for the virtual obsolescence of history via eternal recurrence - a repetition of history at varying levels of prominence - whereby traditional social roles and ideals become distorted and applied out of place. Relatedly, in Gravity's Rainbow and The Naked Lunch especially, Pynchon and Burroughs trace the failure of various institutions, professions and policies to overcome their own insularity, and point out the failure of cultural, politics and society, to achieve anything more than a containment of social fragmentation (i.e. short of internecine civil wars developing) through state authority, and policing. More particularly, this failure, can be measured in terms of the consumerist and technological revolutions, which cater more and more for disparity of tastes and the eco - political profitability of market transcience.

In the above respects, the spontaneity and anarchic undercurrent of Pynchon and Burroughs' fiction, and the more purely existential revaluations of Greene's fiction, grow out of the socio-political disorder of society, and are not a reaction to it. They do not represent, for example, Karl Marx's carnivalesque and pragmatic view of civil disobedience, the "harlequinade" [1], which perhaps found its clearest expression in the purposefully irrational activity of counterculture "happenings" in the nineteen - sixties. Similarly, they do not represent the type of existential reworking of society, that contends the presentation of our world to be factual, but conceivably within our power

to alter.[2]

However, what I propose both the existential and anarchic do represent in these political novels, is the human urge to project a destiny, which does not require the dominant human conceptual principle of cause and effect, nor a practical application for it: these existential and anarchic features are rooted in desire, and in the socio-political context of the fiction here, represent a desire to face the truth. This is opposed to an illusory form of destiny at the formal political level, which is kept in place by dominant political methodologies, such as practical utopianism and dialectical "adversary" politics, which themselves are acts of assertive power against frustration and repression, and thus similarly rooted in desire.

My central proposition here, is that the vicious cycle of irrationalism implied in the link between socio-political disorder and human alienation, can only be overcome, to any degree at all, by what I choose to call a "selective disenfranchisement" from existing political theories, in an attempt to align feasible and constructive ideas with practical possibility. I have already mentioned the expression "selective disenfranchisement" in relation to Michel Pecheux's "disidentified": those who are defined by an eclectic idealism, which nonetheless lacks political coherence, because it incorporates too much of what it ostensibly opposes. Regarding Greene, Pynchon, and Burroughs, such disidentification does not apply in the strict sense above, since what they oppose is socio-political disorder, with the attendant threat of failure being replaced by chaos or repressive authoritarian violence. They are, perhaps, classified as "disidentified", in the sense that they align themselves at points in their fiction, with theories (which while not the direct focus of their opposition) that are somewhat less pragmatic than their overall socio-political contexts suggest.

The work of Greene, Pynchon and Burroughs that has been examined in this thesis, then, can be informed by certain political ideals which contribute to its context. For example, while none of the three seem to believe man's rebellion against social roles to be a basis for his human solidarity in anarchist terms, a measure of the anarchic spirit is required to identify some key flaws in capitalist democracy: for

example, the lack of decisiveness in giving priority to democracy's liberating function over that of authoritarian control, or the bureaucratic prejudice in reinforcing the work and family ethic (by targeting individuals whose behaviour is incompatible with such an ethic), are features of William Burroughs' work which prompt his overt preference for co-operative guilds rather than a proliferation of bureaucracies. These features address (whether consciously or not) both the anarchist insistence that human rationalisation - whether bureaucratic or the result of some form of social contract - is unnatural and unnecessary, other than in times of shared need; and also, the practical commonsense of socialist guild theory, that freedom of association works best in a decentralised society, ideally composed of numerically balanced small communities. For example, Burroughs understands the need to counterbalance the demographic priorities of large urban over small rural communities (as far as centralised government is concerned), in his portrayal of the effects of segregation upon the people of Pigeon Hole, Freeland and Annexia.

What Burroughs' anarchist and socialist leanings represent, is an understanding that social needs and problems can only be effectively checked as they develop, within a limited context where their roots are relatively straightforward to diagnose. Otherwise bureaucracy spreads out of control and its planning becomes totalitarian, a fact exemplified in the unavoidable system of arbitrary control by word and image that constitutes the basis of "the soft machine". These core political observations In Burroughs are also at the core of a cosmopolitical, community-based socialist democracy, proposed by Mulford Q. Sibley:

"Any organisation of complex nature does indeed tend to become an end in itself and to devolve authority on a few. Any would-be democratic politicised social order must face these facts. We have yet to discover ways of fully counteracting the tendency. But certain principles may be suggested. The notion of centralisation in only a few fundamentals and a wide degree of decentralised autonomy in specifics would appear to offer possibilities not only of much needed flexibility but also of a check on bureaucratic and oligarchic tendencies. The principle of vertical and horizontal rotation in administrative structures might also be a valuable one: an individual would remain in a high position for only a limited period of time

and would then revert to a subordinate status."[3]

The argument here involves a selective disenfranchisement from certain coherent political ideals, including aspects of socialism and communism. Sibley's essay also includes elements of conservation and a Godwinian emphasis upon communion with nature[4] , and an anarchist's allocation of free goods [5]; and discontinuation of prisons and armed police forces[6]. It is highly eclectic in its choice of primary ideals, but reflects the negative tendency of disenfranchisement in its refusal to wholeheartedly embrace any existing form of political order. In the same way, I believe Burroughs' examples of tyranny, the incongruent operation of power relations, and his call for interdependent co-operation within and between social groups, are reflected in the above quotation.

In a similar way, Thomas Pynchon's ethical concern with principles of "social futurism" and with the problems of social stratification and cultural elitism (which he shares with Burroughs and Graham Greene respectively), is aroused by the disunity of theory and praxis in even the most reactionary of practical utopian ideologies. For example, in relation to the initial supply and demand of industrial capitalism, the technological and consumerist revolutions (as presented by Pynchon and Burroughs) are examples of creative capitalism without scope. This succeeds in robbing society of its humane imperatives, by attempting to redefine them in terms of foreign elements: two metaphors being the advance of cybernation, and conversely the application of a human value system to material goods. This concern in Pynchon's fiction seems to relate to the Marxist ideas of historical inevitability - a "self overcoming" of capitalism" - and "commodity fetishism", whereby man becomes virtually redefined in terms of his material wants. In addition, Marx's advanced communism, a severance from capitalist "prehistory",[7] predicted a social movement towards aestheticism and creativity, which all three writers in this thesis, to varying degrees, seem to vindicate. While Marx never created a blueprint for his new post-revolutionary society, he still envisaged it as the inevitable end of a dynamic process. However, post - revolutionary communism

developed out of the collapse of capitalism, whereas the "super-industrial" societies previewed in Pynchon and Burroughs, grow out of the obsolescence of the Protestant morality heretofore associated with it, and the collapse of the stratified social role. The latter has not , however, brought about Marx's class unity, for the general reason that class may not be a fundamental base for human unity.

Of course Pynchon's representation of society chooses to pinpoint important ideals and mechanisms which attempt to order or explain our existence, as general examples of Man's fragmentary knowledge of the world and himself; but this dispassionate, encyclopaedic aspect of his work has, if anything, the effect of giving priority to problems which either legislative or communal planning can address. For example, from within the *laissez-faire* legislative "accidents" of consumerism and technocratic profiteering (whereby corporate autonomy renders democratic theory obsolete), there can be identified a wilful defiance of permanence, that at some point becomes antagonistic to the natural instincts of human beings: a psychiatric authority (vaguely resembling state police) attempts to intercept the deluded Hector Zuniga, and the FBI deserts Brock Vond when he goes beyond their standardised limits of authority, leaving him to be eventually killed by members of an extended communal family, for attempting to disrupt one of its smaller units. Pynchon, unlike Burroughs, still believes that cranks and madmen cannot elude the sanction of state authority.

Despite the uncontestable eclecticism which constitutes the background for Pynchon's selective disenfranchisement, however, it is Graham Greene who makes the most fundamental use of the idea under discussion here. This is primarily because "the human factor" is seen in physiological terms, as an attempt to neutralise the concepts of enmity and threat as they exist in line with clear ideological oppositions, and by implication, represents a position not consciously determined by Greene's resistance to a particular political reality. Greene rather views any organisation of human beings as a process of interactions between them, and from this basis, political ideals, religious beliefs and cultural identities can be said to have an inbuilt fragmentation mechanism. Greene uses elements of Catholicism (including Liberation

Theology), Marxism (most notably the institutionalisation of contradictions in Western capitalist society, but also the eco-political and cultural exploitation of Third World countries), and indeed colonialism, to achieve one of the most objective neutralisations of political ideology in modern literature. I believe my chapters on Greene to demonstrate this thoroughly enough, and will not add to them here.

In conclusion, "the self-overcoming heterodoxy of the political novel" can be said to represent a number of interesting observations regarding the relationship of literature to life, and more specifically, that of art to politics. In the political contexts in which these writers herein choose to write (as confined to the novels studied in this thesis), World War Two and the Cold War period, politics becomes a key factor in a necessary process of humanisation. General (and unmistakably Nietzschean) visionary themes such as "the will to power", "eternal recurrence", and "the noble breed of man" (the latter isolated to Graham Greene somewhat, though evident also in Pynchon's characters such as Tantivy "Mucker" Maffick and Roger Mexico in Gravity's Rainbow, and young Stencil in V), are mechanisms which neutralise somewhat, a political arena of "excessive contrasts". Nietzsche himself associated an elimination of antitheses with a historical process that he believed had achieved its goal, and that would be revealed to the world to have done so, some time in the future:

> "If anything indicates our *humanisation*, true and real *progress*, it is to be found in our no longer needing excessive contrasts, indeed, in our dispensing with them altogether..."[8]

In a sense, this becomes the characteristic desire of our three novelists: self-serving bureaucrats, technocrats, and politicians, no longer require to rationalise a world of excessive contrasts, nor desire its maintenance to serve their own interests.

However, Greene, Pynchon and Burroughs are not merely myth-making in their fiction, by representing a totality that - if not reconciling, exactly - tolerates opposition, rather than attempting a perspective upon "truth", that claims to be something more universal; it is instead the case, that the constructive totality they seek is a necessary coherence amongst the fall-out of society's fragmentation: if the three writers seem to heighten the apocalyptic tension of their fiction (the ending of Gravity's Rainbow, and

the "religious" endings of The Heart of the Matter, and The Power and The Glory, being prominent examples), then it is only because their art is a form of survivalism against Cold War bravado, fascism, religious and cultural persecution, and technological exploitation of mankind, and its resources here on Earth.

Ultimately, their art must be seen to be endowed with sincerity, growing beyond its desire to shock or entertain- superficial priorities which reflect the inability of the modern world to realise constructive imperatives for its future. Regarding Graham Greene, his sincerity as a social and political observer is conveyed by the slight resemblance of his fiction to journalistic inquiry, or even at times to travelogue; however, the relaxed nature of the presentation when considering culture, religion, and social and political institutions, masks an incisive scrutiny of their functions. In the work of Pynchon and Burroughs, the sincerity of art appears to be hindered by uncertainty and suspicion regarding any conclusive pronouncements about society, explaining the widespread use of comic masks and satirical analogies as destructive authorial weapons. Pynchon and Burroughs might indeed fail to be perceptibly constructive political novelists, but for their ultimate positing of boundaries to the exercise of authority and their emphasis upon humanisation, and for Burroughs' diminished revolutionary stance.

However, it is at such key points as these, in the narratives discussed here, that the political novel is most assertively bolstered against the inevitability of social and political apocalypse. As a result, the excessive contrasts of a nihilistic world view, and one sided interpretations of existence from such phenomena as science, morality, Christianity, and politics, are done without.

NOTES

INTRODUCTION: The self-overcoming heterodoxy of the political novel.

1. This is well discussed by Terry Eagleton in Walter Benjamin or Towards a Revolutionary Criticism, NLB, 1981, pp. 25-42.
2. The term "technology" - except where it is explicitly identified in the technical sense - is used throughout this thesis to identify particular mechanisms for human rationalisation. Such mechanisms are important indicators of broad social and political contexts, and in this way fit Martin Heidegger's view of the essence of technology as "ultimately a way of revealing the totality of beings," that predates the Scientific Revolution.

   See Martin Heidegger, "The Question Concerning Technology," in Basic Writings, ed. David Farrett Krell, Ch. VII, Routledge and Kegan Paul, London and Henley, 1978.
3. See Friedrich Nietzsche, "On Self Overcoming," in Thus Spoke Zarathustra, II, Harmondsworth, Penguin, 1961. Frank Kermode has defined this idea as characteristic of all modern fiction in The Sense of an Ending, Oxford University Press, 1967, p. 36.
4. See M.E. Speare, The Political Novel : Its Development in England and in America, Introduction, New York, Oxford University Press, 1924, p. ix.
5. G.K. Chesterton, The Man Who Was Thursday, Penguin Books 1937.
6. See Richard Rorty, Contingency, Irony and Solidarity, Cambridge University Press, 1989, for a more general and detailed study of this idea.
7. John Buchan, The Thirty-Nine Steps, Thomas Nelson and Son, London, 1915.
8. Graham Greene, A Gun For Sale, Introduction, Heinemann, 1936.
9. Graham Greene, The Honorary Consul, The Bodley Head, 1973.
10. Thomas Pynchon, Vineland, Minerva, Octopus 1990.

11. See William Godwin, Enquiry Concerning Political Justice, ed. K. Codell Carter, Oxford, 1971.

12. Essentially by Greene's own self-definition: "I am more a political writer than a catholic writer. But I prefer to be called a writer who happens to be a catholic." "Graham Greene Takes the Orient Express," interview with Christopher Burstall, The Listener, 21 November 1968.

13. William H. Gass, "Philosophy and the Form of Fiction," in Fiction and the Figures of Life, New York : Albert A. Knopf, 1971.

14. A good evaluation of the extent to which Thomas Pynchon does apply historical facts in Gravity's Rainbow, and elsewhere, is given by John Stark. See John Stark, "History," in Pynchon's Fictions : Thomas Pynchon and the Literature of Information, Ch. 4, Ohio University Press, 1980.

15. This pertains to a being's awareness of its own historical formation and its indefatigable attention to the problem of the interpretation of this. Implied in such an awareness of its own interpretative origins is a segregation from the philosophy of the past which has lost contact with its own original purpose.

16. American philosopher William Spanos has distinguished conceptualisation into a "map" and an "icon" paradigm of existence; the latter represents an artistic or spiritual embodiment of existence in an image. Richard Rorty labels this distinction as that between "naturalism" and "edification." In the latter case, see Richard Rorty, "Edification and Naturalism," in Philosophy and the Mirror of Nature, Ch. VIII, Part 4, Basil Blackwell Publishers Ltd., Oxford, 1980.

17. Martin Heidegger, Basic Writings, Ch. VII.

18. See Richard Rorty, Philosophy and the Mirror of Nature, Ch. VIII, Part 4, for a discussion of the futility of attempting to combine self-creation at the individual level, with human solidarity at the systematic social level. Both must be appreciated as distinct from one another, requiring a balance between the two.

19. Irwing Howe, Politics and the Novel, New York: Horizon Press, 1957, pp. 16-23.

Chapter 1: The "human factor" and hermeneutic interpretation in the fiction of Graham Greene

1. It is likely that this epigraph is less universal in intention, and more precisely an appraisal of the events of the novel. Greene himself is ambiguous concerning the worth of "universals". In response to a question from Marie Françoise Allain about the dissimulatory nature of Greene's work, the author replies:

"Is it dissimulation, or simply a desire not to overstress what is purely personal? I don't know."

See Marie Françoise Allain, The Other Man: Conversations with Graham Greene, trans. by Guido Waldman, The Bodley Head/Simon and Schuster Inc., 1983, p. 21.

2. Graham Greene, The Honorary Consul, The Bodley Head, 1973.

3. His thinking regarding the ontotheological significance of mankind as "fallen", for example, is informed by his rejection of the concept of sin.

"I find it difficult to believe in sin. Reviewers talk about my sense of sin but doesn't that belong to my characters? Personally I have very little sense of sin. What it really adds up to is that I write novels about what interests me.....And the thing which interests me most is discovering the humanity that exists in apparently inhuman characters."

Interview with Philip Toynbee, "Literature and Life", The Observer, 15th September, 1957.

4. His association with Liberation Theology seems to have been born of an appreciation of the synthesis of Catholicism and Marxist economics in Cuba:

"There is no inherent opposition between Marxist economics and Catholicism, and in Cuba co-existence with the Church has proved easier than in Poland."

The Sunday Telegraph, 22nd September 1963.

5. See in connection with Greene's rejection of realism and over-reliance on plot: "Myth, Reality and Fiction"., broadcast by the BBC on 2nd April 1962, a group of conversations with novelists compiled by Frank Kermode. Reality is equated by Greene to myth:

"My own wish is always to produce a central figure who represents some idea of reasonable

simplicity - a mythical figure, if you like. And the simplicity often gets damaged by plot-making."

6. Gwenn R. Boardman, Graham Greene: The Aesthetics of Exploration, Gainesville, University of Florida Press, 1971.
7. Francis L. Kunkel, The Labyrinthine Ways of Graham Greene, New York: Sheed & Ward, 1959.
8. See in connection, Hegel's description of the process of self-assertion as it exists within a social context. See G. W. F. Hegel, The Phenomenology of Mind, trans. by J. B. Baillie, New York: Harper and Row, 1967, pp. 234 - 240.
9. Roger Sharrock, Saints, Sinners and Comedians, Notre Dame, Indiana: University of Notre Dame Press, 1964
10. Graham Greene, The Comedians, The Bodley Head, 1966.
11. Greene's biographer Norman Sherry informs me that his inventory of the writer's collection of books includes Beyond Good and Evil, by Nietzsche. See Friedrich Nietzsche, "Beyond Good and Evil", in The Complete Works, Vol. 12, ed. Oscar Levy, trans. by Helen Zimmern, The Darien Press, Edinburgh, 1909.
12. The Comedians, p. 312.
13. ibid. p. 47.
14. As stated above, the specific model for Greene's enquiry, was Castro's Cuba.
15. A convincing statement of the arguments for and against socio-political revolution in Latin America can be found in Leonardo Boff, When Theology Listens to the Poor, San Francisco/Cambridge, 1988.
16. Juan Luis Segundo, The Liberation of Theology, Ch.6, Maryknoll, New York: Orbis Books, pp.157 - 158.
17. That Greene's work has been influenced by the dramatic style of the morality play is probable. Dudley Nichols, John Ford's scriptwriter for The Fugitive (the cinematic remake of The Power and the Glory) thought of the novel as an allegory of the Passion Play. See also Graham Greene's "Obergammergau", in The Graphic, 17th May 1930, No. 345, for Greene's review of the Passion Play at Obergammergau. Also, see The Other Man, p. 136, for Greene's own words

on The Power and the Glory, which he visualised "more like a seventeenth-century play in which the actors symbolise a virtue or a vice, pride, pity etc. The priest and the lieutenant remained themselves to the end; the priest, for all his recollections of periods in his life when he was different, never changed."

18. An existential analysis of fear is given by Heidegger in Being and Time, 2nd Introduction, Section 7, trans. John MacQuarrie and Edward Robinson, New York: Harper and Row, 1962.

    See also, Michael Gelvin, A Commentary on Heidegger's Being and Time, Ch. 2, Northern Illinois University Press: De Kalb, Illinois, 1989, p. 40.

19. The Honorary Consul, p. 285.
20. ibid. p.286.
21. ibid. p.284.
22. See The Will to Power, Volume 1, Section 288.
23. The Honorary Consul, p.130.
24. Graham Greene, The Human Factor, The Bodley Head, 1978.
25. ibid. p. 46.
26. ibid. p. 42.
27. ibid. p 56.
28. The Will To Power, Volume 1, Section No. 44B.
29. The Human Factor, p. 226.
30. ibid. pp. 273-274.
31. ibid. p. 261.
32. The Will To Power, Volume 1, Section Nos. 53 and 54.
33. It should be clarified that the unjustifiable linkage of Nietzsche's philosophy to Nazi doctrine - primarily the result of Swiss psychologist Alfred Adler's perversion of the former - is not sufficient motive for dissociating the two. For example, see passages in which he asserts that the Jews have enriched Europe with their presence.

    Friedrich Nietzsche, "Peoples And Countries", in Beyond Good And Evil, pp.

206 - 210.

34. The Human Factor, p. 219.

35. ibid, p. 221.

36. See R. D. Laing, The Politics of the Family and other Essays, Penguin, 1971.

37. Perhaps the family context somewhat obscures Greene's approach to the African experience, especially if Africa serves, as some of Greene's commentators have observed, as a reminder of lost innocence. The illegitimacy of Sam's birth is hardly intended to uphold this view. For important criticisms of Greene's study of Africa, see S. E. Ogude, "Graham Greene's Africa", ODÙ 14, July 1976, Ile Ife, Nigeria: University of Ife Press, pp. 43 - 53. More generally, see Molly Mahood, The Colonial Encounter, Rex Collings, 1977.

38. This lack of ideological commitment is, of course, at the core of Greene's mixture of art and politics in his writing. However, an interesting display of his insistence upon this can be seen in his subtle avoidance of the "Cold War" specifications for the filming of The Third Man, demanded by its American co-producer David O. Selznick. See The Dangerous Edge, pp.92 - 94.

39. With reference to the epigraph to The Honorary Consul quoted at the start of this chapter, the interdependent nature of Greene's socio-political vision, plays an important part here. Robert Boyers argues that "the Nietzschean and Marxist repudiation of ethics has no bearing on our experience of novels. One sees very clearly in novels how the novelist moves from praxis to ethics, and so one has not "a fossilized trace" but a transformation or translation that continues all through the pages of the work." I would argue that in Greene's fiction, although ethics can arise out of particular situations, these relate to personal behaviour and are not classifiable as political ethics, in the ideological/philosophical sense that Nietzsche (if perhaps not Marx) intended.

    See Robert Boyers, Atrocity And Amnesia: The Political Novel Since 1945, Ch. 2, Oxford University Press, 1985, pp. 25-26.

40. Greene would certainly have been familiar with certain of Heidegger's ideas,

since they contributed to the development of Liberation Theology. Most particularly, the definition "Sorge" (Care), which informs religious pragmatism, is significant as the existential desire to act upon one's conviction. See in connection with the following paragraphs, Michael Gelvin, A Commentary on Heidegger's Being And Time, Ch. 5.

41. ibid. p. 176.

42. ibid. p. 119.

43. ibid. p.130.

44. Again Nietzsche is a significant reference. In particular see Friedrich Nietzsche, "Werk in Drei Baenden", in The Viking Portable Nietzsche, trans. by Walter Kaufmann, 1954.

"They are deeply immersed in illusions and dream images; their eye glides only over the surface of things and sees "forms"; their feeling nowhere leads into truth, but contents itself with the reception of stimuli, playing, as it were, a game of blind man's buff of the backs of things".

45. Graham Greene, The Power and The Glory, Heinemann, 1940.

46. Greene's use of figurative language, in line with my contention regarding the hermeneutical aspects of his work, should not be termed "symbolism". In any case, Greene is said to disclaim symbols. See Neil McEwan, Graham Greene, Ch. 5, Macmillan, 1988, p.116.

47. Graham Greene, "The Power and the Glory", in Graham Greene: The Collected Edition, Hienemann/Octopus, 1977, p. 716.

48. ibid., p.717.

49. ibid., p. 852.

50. ibid., p. 853.

51. ibid.

52. ibid., p. 725.

53. ibid.

54. Of course, those wishing to closely adhere to a Catholic interpretation of the novel, may choose to associate the lieutenant's attitudes as derived from the

Calvinist/Puritan theory of Causation, and thus inimical to the social life of Mexico.

55. The symbolism, clearly used as a form of negative characterisation. Graham Greene: The Collected Edition, p. 734.

56. ibid., p. 747.

57. ibid., p. 846.

58. ibid., p.815.

Chapter 2: The convergence of interdependence and alienation in Graham Greene's study of culture

1. See Norman O. Brown, Life Against Death, Middletown, Conn.: Wesleyan University Press, 1970.
2. Already noted in the last chapter, but directly relevant here. See The Dangerous Edge, p. 7.
3. Intended, I think, more as a criticism of cultural misdirection than a moral judgement, bearing in mind Greene's difficulty with the concept of sin.
4. Graham Greene, The Heart Of The Matter, Heinemann, 1948.
5. Graham Greene, The Quiet American, Heinemann, 1955.
6. For a refutation of the incompatibility of the Heideggerian position with an attack upon fascism, see D. F. Krell's general introduction to Basic Writings. Additionally, see Jurgen Habermas, "*Work and Weltanschauung*: The Heidegger Controversy from a German Perspective", in Heidegger: A Critical Reader, ed. Hubert Dreyfus and Harrison Hall, Ch. 10, Blackwell Publishers, Cambridge, Mass. 1992.
7. Although a definition of intrinsic superiority can cover many areas relating to man, Greene's standards, yet again, are unlikely to be based on moral judgement in the general sense, and more a reflection of the importance he seems to place upon testing situational ethics. Even the criticism of S. E. Ogude that the behaviour of Christian missionaries in A Burnt-Out Case, in simplifying a Christian sermon to suit Congo natives, are symptomatic of imperialistic assumptions of supremacy, seems to reinforce this point.
   See Graham Greene's Africa, p. 553.
8. Like Greene, Nietzsche praises this independelty of nationhood and religion. See Friedrich Nietzsche, The Portable Nietzsche, ed. and trans. by Walter Kaufmann, Chatto and Windus, London, 1971, Section 475, p. 61.
9. George Orwell, however, would not have agreed. Orwell regarded the novel's

setting in West Africa as spurious, neither enlightening the colonial encounter, nor informing its wartime setting. See George Orwell, "The Sanctified Sinner", in Graham Greene, ed. S. Hynes, NJ: Prentice - Hall, 1973, p. 106.

10. Yusef's Syrian background marks him as a foreign exploiter, rather than as a representative of his own culture.
11. This can be read as a subtle refutation of the socialist and anarchist insistence upon man's social environment being the principal determining factor in how he will behave socially. For a consideration of the anarchist viewpoint concerning the fundamentally social nature of man, see Michael Bakunin, The Knouto-Germanic Empire and the Social Revolution, French Volume I, pp. 273-275.
12. Graham Greene, "The Heart of the Matter", in The Collected Edition, Heinemann/Octopus, 1977, p. 30.
13. ibid., p. 170.
14. ibid., p. 172.
15. ibid., p. 69.
16. Although this is not to suggest Yusef's main function in the novel. As has been noted above, Yusef's smuggling of industrial diamonds involves a more primary relationship with foreign sources, as is clear by his befriending of Scobie including the possibility of the latter's inauguration into the Syrian's transactions.
17. Wyndham Lewis, The Hitler Cult, Ch. 4, Dent, London, 1939, p. 69.
18. Greene gives an appreciative review of Lewis's Blasting and Bombardiering in Graham Greene, "Homage to the Bombardier", in London Mercury, December 1937, p.219.
19. Michael Bakunin, Federalism, Socialism and Anti-Theologianism, French Volume I, Golos Truda, 1919, pp. 136 - 137.
20. Their application, however, would doubtlessly be narrow, restricted for the benefit of the more affluent and politically sanctioned residents of Port-au-Prince. They are not political technologies to transform and rationalise the

population as a whole.

21. The Comedians, p. 161.

22. See Louis Althusser, Lenin and Philosophy, trans. by Ben Brewster, New York and London: Monthly Review Press, 1971.

23. See Michel Pêcheux, Language, Semantics and Ideology, trans. by Harbans Nagpal, Part IV, Ch. 12, St. Martin's Press, New York, 1982.

24. The Comedians, p.192.

25. ibid. p.195.

26. Remy Bastien describes the rise of Vodoun in terms of a cultural focal point amidst a number of cultural imperatives outwith the authority of the State, most specifically those allied politically to the economic influence of the United States. Perhaps this explains the reactionary nature of President "Papa Doc" Duvalier's regime:

> "In Haiti, as elsewhere, the theory that the state holds 'the monopoly of legitimate physical force' is seriously weakened by the existence of groups and institutions wielding other types of forces: economic, social and religious. The complex interaction of such forces against the state are at the roots of the rise of Vodoun in Haiti since 1957, though Vodoun itself represented a power which more than once had undermined the state. Haiti has too few permanent institutions upon which a government can hope to rest."

See Remy Bastien, "Vodoun and Politics in Haiti", in Religion and Politics in Haiti: Two Essays by Harold Courlander and Remy Bastien, ICR Studies I, Washington DC: Institute for Cross-Cultural Research, 1966, p.56.

27. The Comedians, p. 196.

28. Again, according to Bastien:

> "The country was in misery because its responsible élite had rejected its intrinsic personality, trying to be what they were not, European instead of African. By concatenation this original sin had caused a split in the Haitian social body, turning the responsible class away from its duties toward the rural masses and transforming it into a parasitic, superficial, and prejudiced clique."

Religion and Politics in Haiti: Two Essays, p. 54.

29. The Comedians, p.178.

30. ibid. p. 144.

31. Alvin Toffler, Future Shock, Ch 3, The Bodley Head, 1970, pp. 36-40.

32. The term "hermeneutical" in this instance, is simply used to describe the evolution of a partial human understanding to a broad social truth.

Chapter 3: The role of cultural and technological indeterminacy in the fiction of Thomas Pynchon

1. John Stark makes this point in the introduction to his book, Pynchon's Fictions, before advancing the idea that "His books are made coherent in unusual ways" - to be visualised as the formation of "three concentric circles": the first "represents Pynchon's description of unmediated everyday reality"; the second represents an investigation of the ordering of that reality by science and technology, psychology, history, religion, and the film"; and the third represents Pynchon's "own literary uses of information." Pynchon's literature, according to Stark, attempts a "probably hopeless" organisation of all the information open to people, into coherent form. While this is undoubtedly the best method for appreciating Pynchon's socio-political vision, Stark's analysis, by proposing an equivocal intentionality to the writer's ideas, ignores the possibility that Pynchon's observation of lifestyle changes, and the social and political mechanisms which facilitate them, may actively suggest plausible alterations or improvements for the future.

   See John Stark, Pynchon's Fictions, Introduction, Ohio University Press: Athens, Ohio, 1980, pp.1-4.

2. See Frederick J. Hoffman, "The Questing Comedian: Thomas Pynchon's V", Critique 6 no. 3, 1963 pp. 174-77; David K. Kirby, "Two Modern Versions of the Quest", Southern Humanities Review 5, 1971 pp. 387-95.

3. See Alan J. Friedman and Manfred Puetz. "Science and Metaphor: Thomas Pynchon and Gravity's Rainbow", Contemporary Literature 15, no.3, 1974, pp.345-59.

4. References which can be defined as non-political, principally allude to popular culture. Two examples prominent in Pynchon are theatrical performances (as distinct from the technicalities of the dramatic art), and popular music (especially jazz), neither of which are analysed academically, but which serve as literary

devices or examples of cultural ephemera, respectively.

5. This is something that appears to vindicate Walter Benjamin's assertion that, through technology, contemporary reality itself (as distinct from all the information that we have to deal with) cannot be assimilated by the individual. See Walter Benjamin, Illuminations, London, 1972, p.146.
6. See Atrocity and Amnesia: The Political Novel Since 1945, p. 29.
7. See Don Hausdorff, "Thomas Pynchon's Multiple Absurdities", Wisconsin Studies in Contemporary Literature 7, 1966, pp. 258-69.
8. The original statement of the decline of the ideal of revolution, is to be found in Camus's The Rebel, which amongst other things, reasons that the revolutionary must necessarily become aligned with the political powers he has helped overthrow. See Albert Camus, The Rebel, trans. by A. Bower, New York: Vintage, 1958.
9. Evidence of Pynchon's association with this will be elaborated upon in the next chapter.
10. See John W. Hunt, "Comic Escape and Anti-Vision: The Novels of Joseph Heller and Thomas Pynchon" in Adversity and Grace: Studies in Recent American Literature, ed. Nathan A. Scott Jr.,
Chicago: University of Chicago Press 1968.
11. See John Stark, Pynchons' Fictions, Ohio University Press: Athens, Ohio 1980.
12. See Alvin Greenberg, "The Novel of Disintegration: Paradoxical Impossibility in Contemporary Fiction". Wisconsin Studies in Contemporary Literature 7, 1966, pp. 103-24; Anne Mangel, "Maxwells Demon, Entropy, Information: The Crying of Lot 49" Tri-Quarterly 20, 1971, pp. 194-208; William M. Plater, The Grim Phoenix: Reconstructing Thomas Pynchon, Indiana University Press, Bloomington & London, 1978.
13. Thomas Pynchon, Gravity's Rainbow Picador , 1973.
14. In Nietzsche, this negates the doctrine of "Eternal Return", whereby man regains the innocence of Becoming as an act of affirmation against the nihilism of his

non-terminal state: put simply, until man gains dominion over his world, and maintains it in a state of equilibrium - a terminal state - , without any more need of Becoming. However, as Gilles Deleuze describes it, "Only becoming active has any being; it would be contradictory for the being of becoming to be affirmed by a becoming-reactive - that is, by a becoming that is in itself nihilistic. The Eternal Return would itself become contradictory if it were the return of reactive forces." This contradiction essentially defines the phenomenon of eternal recurrence in modern political and economic systems.

Regarding the spirit of affirmation in relation to the spirit of nihilism, see Friedrich Nietzsche, Thus Spoke Zarathustra "On Redemption".

See also Gilles Deleuze, "Active and Reactive" in The New Nietzsche, ed. David B. Allison, The MIT Press, Cambridge: Mass., 1985. p. 103.

15. For more background on this topic, see John H. Wellington, South West Africa and its Human Issues, Oxford: The Clarendon Press, 1967.
16. Gravity's Rainbow, pp. 316 - 317.
17. The basic starting point for humanism, and central to the philosophy of Hobbes and Spinoza, amongst others. However, Pynchon's main interest regarding the Hereros is to distinguish them from socially-stratified European civilisation, the first rung on the ladder to which is the basic social contract. Of course, European philosophy itself can vindicate the Hereros' lifestyles. The significance of the pre-political order, according to Plato, was that its breakdown was in a sense due to man's aggressive tendency toward greater knowledge, wealth and power. See Plato, Republic, Book II, trans. G. M. A.Grube, London, 1981.
18. See Gilles Deleuze, "Active and Reactive" in The New Nietzsche ed. David B. Allison, The MIT Press, Cambridge: Mass, 1985.
19. Gravity's Rainbow, p.317.
20. ibid. p. 318.
21. ibid. p. 362.

22. Essentially, the "self-overcoming" of thought. In relation to hermeneutic phenomenology proper, see Martin Heidegger, Nietzsche Vol. I: "The Will to Power as Art", trans. by David Farrell Krell, New York : Harper and Row, 1979.

23. The Hereros' search for a different essence for the rocket, other than its death-orientated, mechanical function, can itself be viewed as a collective will to power. As Heidegger evaluates the Nietzschean Superman's overcoming of eternal recurrence, it can still have a socio-political relevance, at the level of the mystical:

> "As to the first evasion, however, according to which Nietzsche's thought of the Eternal Recurrence of the same is a fantastic mysticism, it would seem that the present age should teach us to know better; assuming, of course, that thought is destined to bring the essence of modern technology to light.
>
> What is the essence of the modern dynamo other than *one* expression of the Eternal Recurrence of the same? But the essence of that machine is not anything machinelike or even mechanical. Just as little may Nietzsche's thought of the Eternal Recurrence of the same be interpreted in a mechanical sense." (Martin Heidegger, "Who is Nietzsche's Zarathustra", in The New Nietzsche, Part 1, ed. David B. Allison, The MIT Press, Cambridge: Mass., 1985, p. 79.)

24. Gravity's Rainbow, p. 159.

25. In a vague manner, this parallel view of "man" and society (especially regarding the assertion of cultural identity by the Hereros) seems to assert the greater representative value of political decentralisation. For instance, see Mulford Q. Sibley, "Social Order And Human Ends: Some Central Issues In The Modern Problem", in Political Theory And Social Change, ed. David Spitz, Atherton Press: New York, 1967, p. 243.

26. R. D. Laing, The Dialectics of Liberation, Ch.3, Pelican, 1968.

27. Gravity's Rainbow, p. 753.

28. ibid. p. 723.

29. Blicero's conceits correspond somewhat to Michel Pêcheux's description of "metaphysical phantasy", which he elaborates as a "Munchausen effect":

"One of the consequences, I believe, of the necessary obliteration within the subject as "cause of himself" of the fact that he is the result of a process, is a series of what one might call metaphysical phantasies, all of which touch on the question of causality: for example the phantasy of two hands each holding a pencil and each drawing the other on the same sheet of paper, and also that of the perpetual leap in which one leaps up again with a great kick before having touched the ground; one could extend the list at length. I shall leave it at that, with the proposal; to call this phantasy effect - by which the individual is interpellated as subject - the "Munchausen effect", in memory of the immortal baron who lifted himself into the air by pulling on his own hair." (Michel Pêcheux, Language, Semantics and Ideology, Part III, P. 108.).

30. Also resolved behind the scenes, more often than not, by democratic pluralism; and democracy aside, within the Nazi Party, hierarchical regimentation and political ambition, may serve to suppress the mystical appeal of aspects of its philosophy so evident in the characterisation of Blicero/Weissman.

31. For a good broad assessment of the significance of technological innovation during wartime to the present day, see Arthur Porter, Cybernetics Simplified, London: The English Universities Press, 1969. Amongst Porter's other claims, he links the development of computers to this era.

32. Gravity's Rainbow, p. 727.

33. In a sense, this informs Blicero's desire for the rocket to defy gravity, and for the moon colony to allow a type of "playground" of gravity for its proto-spacemen, since gravitation may be one of the only physical properties to elude statistical analysis. See Erwin Schrödinger, "Indeterminism in Physics," in Great Ideas in Modern Science, ed. Robert Marks, New York: Bantam Books, 1967, p. 218.

34. See Lance W. Ozier, "Antipointsman/Antimexico: Some Mathematical Imagery in Gravity's Rainbow". Critique 16, no. 2, 1974, pp 73-90 ; Manfred Puetz, "Thomas Pynchon's The Crying of Lot 49 : The World is a Tristero System". Mosaic 7, no.4, 1974, pp. 125-37.

35. Gravity's Rainbow, p. 696.

36. ibid. p. 697.

37. That these were merely part of his propaganda artillery is probable, though the

suggestion has been put forward that, near the end of the war, Goebbels used occultism to answer his own needs. See Helmut Heiber, Goebbels, Ch. 17, trans. by John K. Dickinson, Robert Hale and Company, London, 1962, pp.312-313.

38. Gravity's Rainbow, p. 750.

39. ibid. p.760.

40. David Cowart directly relates Pynchon's use of cinematic parallels in Gravity's Rainbow, to a rejection of metaphysics, the basic philosophy behind Western ontotheological thought, as a credible ideal by which to conceptualise reality:

> "If life is itself two dimensional in a metaphysical sense....., can one regard it is more 'real', more 'true', than its pictorial counterfeit? The question presents itself most intriguingly when the 'counterfeit' is film....". (David Cowart, Thomas Pynchon. "The Art of Allusion", Ch. 3., Southern Illinois University Press, 1980, p. 32.)

41. Luis Bunuel, "Poesie et Cinéma", quoted in Ado Kyrou Luis Bunuel, Seghers, 1962, p. 246.

42. Gravity's Rainbow, p. 494.

43. Von Goll's power mania implies Goebbels for his sketch model. The comparison is, however, surely ironic, since Goebbel's subtle propaganda for the German people is replaced here instead, by Von Göll's sado-masochistic pornography.

44. Gravity's Rainbow, p. 494.

45. Thus paranoia is linked with reversion: the modern world for the uninitiated reverts, in Saussurian terms, to a synchronic existence, whereby history is unformulated and there are only events. This appears to be a virtual return to a pre-political consciousness. Relatedly, Levi-Strauss's ideal of synchronic time (as opposed to linear) as multidirectional, representing an eternity of past, present and future, seems to suggest that the advance of capitalism, could equally reduce man to a more primitive state, as grant him a more civilised one.

46. Gravity's Rainbow, p. 641.

47. ibid. p. 642.

48. ibid. p. 643.

49. ibid. p. 644.

50. Pynchon is often linked by critics to Marshall McLuhan's Understanding Media, a book with which he is almost certainly familiar. McLuhan's work contains an interesting observation upon the transience factor informing the manufacture of light-bulbs, which may be the inspiration for this episode. See Marshall McLuhan, Understanding Media, New York: McGraw-Hill, 1964, pp. 8-9.

51. This topic in general is elaborated upon in Future Shock, Part 2, Ch.4.

52. Gravity's Rainbow, p. 655.

53. ibid.

54. A clear example of the diminution of the ideal of revolution.

55. See W.H. Auden, "The Virgin and the Dynamo", in The Dyer's Hand and Other Essays, New York: Random House, 1962.

56. The novel's criticism of this, leads Scott Sanders to draw a direct link between Heidegger and Pynchon, by claiming that the latter (like Heidegger) "reifies technology" and believes it to be the inevitable end of philosophy. See Scott Sanders, "Pynchon's Paranoid History", in Mindful Pleasures: Essays on Thomas Pynchon, ed. Levine and Lavereny, Boston: Little Brown, 1976, pp. 158 - 159. See also, "The Question Concerning Technology" in Basic Writings, p. 294.

57. Gravity's Rainbow, p. 16.

58. ibid. p. 167.

59. "Progress" falls into the category of a capitalist control form, dependent upon an underlying principle of causality. See Joseph Slade, "Escaping Rationalisation", Critique, 18, No, 3, 1977, p. 31.

60. Gravity's Rainbow, p. 404.

61. ibid. p. 412.

62. See Erwin Schrödinger, "Indeterminism in Physics" in Great Ideas in Modern

Science, ed. Robert Marks, New York: Bantam Books, 1967.

63. This, of course, distances Pynchon from the outright entropic vision accorded him by many critics to date. Although I do not believe this critical view to be of the final importance to Pynchon, there are some convincing arguments to the contrary. See in particular, William Plater, The Grim Phoenix:: Reconstructing Thomas Pynchon, Bloomington: Indiana University Press, 1978; and also, Charles B. Harris, "Thomas Pynchon and the Entropic Vision", in Contemporary American Novelists of the Absurd, New Haven: College and University Press, 1971.
64. Gravity's Rainbow, p. 566.
65. ibid. pp. 583 - 584.
66. See I. P. Pavlov, Lectures on Conditioned Reflexes: Twenty-Five Years of Objective Studies, London 1928.
67. Gravity's Rainbow, p. 713.
68. ibid., pp. 463-468.
69. Hunter S. Thompson, Fear and Loathing in Las Vegas, Penguin, 1971, p.68.
70. For the socio-political relevance of non-conformity, see Michael Walzer, "The Obligation to Disobey", in Political Theory and Social Change, ed. David Spitz, Atherton Press, New York, 1967, pp. 196-197.
71. Thomas Pynchon, Vineland, Minerva/Octopus, 1991, p. 134.
72. ibid., p. 135.
73. Future Shock, pp.130-131.
74. ibid., p. 284.
75. See ibid., p.188 and p. 444, in relation to Professor Block's work.
76. Thomas Pynchon, V, Picador, 1975, p. 56.
77. ibid., pp. 342-343.
78. Future Shock, pp.128-135.
79. An American sci-fi writer takes this idea to a logical extreme in a future world, where man struggles to find an alternative reality to a world of leisure and

media alone. See Mack Reynolds, After Utopia, New York: Signet 1977.

80. In Heideggerian terms, Hollywood would fit an "anthropological definition" of technology, by which it is a human activity. See "The Question Concerning Technology", in Basic Writings, p.288.

81. Vineland, p. 319.

Chapter 4: Principles of social futurism in Thomas Pynchon.

1. A principle source for Pynchon is Boston based publishers Little Brown and Co., who published much of his earliest work prior to V, and with whom he has maintained some approximation to a close relationship. Some information gained from this source includes Pynchon's attendance at Cornell University from 1953 to 1958 being contemporaneous with the earliest cybernetic research carried out by H. D. Block, at the same institution. The possible likelihood of man-machine sexual relations, which was of particular interest to Pynchon in the writing of V (an early example being Rachel Owlglass' "relationship" with her MG. See Thomas Pynchon, V, Ch. 1, Picador, 1975, pp.28-29), and to which attention is drawn by Toffler in Future Shock (p. 444), was first questioned by Professor Block. I also obtained confirmation that Pynchon had spent some time as part of a work commune in the early 1960's in Greenwich Village - something which perhaps explains an overt promotion of "communalism" (Alvin Toffler's expression: see Future Shock, pp. 217 - 219) in Vineland.
2. The background information on the relevant works of fiction is quoted from a critical work by David Seed, The Fictional Labyrinths of Thomas Pynchon, Macmillan Press, 1988, p.240.
3. Thomas Pynchon, "Entropy", in Slow Learner, Jonathan Cape Ltd., Thirty Bedford Square, London, 1985, p. 84.
4. See Future Shock, pp. 319 - 324.
5. See appendix to The Fictional Labyrinths of Thomas Pynchon. As far as I am aware, this is the only source for the letter's publication.
6. The need for an interdependent view of reality for countercultural youth is explained in Duco van Weerlee, What The Provos Want, Amsterdam: Unitgeverij De Bezige Bij, 1966.
7. Vineland, pp. 70-71.

8. See Future Shock, Part Five, Ch. 16.

9. Vineland, pp. 286-287.

10. Future Shock, pp. 300-304.

11. ibid., pp.297-301, pp. 303-304.

12. Vineland, p. 340.

13. Future Shock, p. 299.

14. Vineland, p. 25.

15. Toffler defines his society of the future as "super-industrial", upon this basis:

"It is intended to mean a complex, fast-paced society dependant upon extremely advanced technology and a post-materialist value system." (Future Shock, ref. to p. 16, p. 434).

Although Toffler seems to allow methods of practical utopianism in his analysis, it should be born in mind that his approach is avowedly anti-utopian:

"No serious futurist deals in "predictions"....The word "will" should always be read as though it were preceded by "probably" or "in my opinion". Similarly all dates applied to future events need to be taken with a grain of judgement." (Future Shock, pp. 6-7).

16. Slow Learner, pp. 88-89.

17. Future Shock, Part Four, Chs. 12, 13 and 14. Note also, Toffler's familiarity with Pynchon's work, mentioning The Crying of Lot 49, in connection with the idea of the subcult (p. 256).

18. See Future Shock, p. 3. "These pages....concern themselves with the "soft" or human side of tomorrow."

19. Tony Tanner, Thomas Pynchon, Ch. 2, Methuen, 1982.

20. Michael Thompson, Rubbish Theory, London: Oxford University Press, 1979, p.11.

21. Pynchon would seem to be familiar with three major works in particular, that are acknowledged by Alvin Toffler in the bibliography of Future Shock. These are: Crisis in the Humanities, ed. J. H. Plumb, Baltimore: Penguin Books, 1964; Barrows Durham, Giant in Chains, Boston: Little Brown and Co., 1953; and Norbert Wiener, The Human Use of Human Beings, Anchor Books, 1954. Also,

Pynchon indirectly acknowledges familiarity with the work of Marshall MacLuhan, in the letter to the anthropology student quoted above.

22. ibid. p.194.

23. See V, p.248, and John Dugdale, Thomas Pynchon: Allusive Parables of Power, Ch. 2, Macmillan, 1990, p. 111.

24. Vineland, p. 19.

25. See John McHale, "Education for Real", in World Academy of Art and Science Newsletter, Transnational Forum, June 1966, p.3, and Future Shock, p.156.

26. Vineland, p. 19. Other examples of the experiential service industry in the making in Vineland, include the Puncutron session at the ninja retreat (pp. 163-166), and the Tubaldetox programme.

27. Future Shock, p. 220.

28. See Vineland, p. 276.

29. ibid. pp. 272-273.

1. In relation to this point, a key study of the role of human physiological processes upon political decision making is M. Brewster Smith, Jerome S. Bruner and Robert W. White, Opinions and Personality, New York, 1964. In addition to frustration, the above identify a fluctuation between neuroticism and rationality as typical of the Western political process. The former type of behaviour is especially evident in the "hard-sell" tactics of electioneering.
2. See Hannah Arendt, The Human Condition, New York: Doubleday, Anchor, 1959. pp. 9-10. Whereas for Arendt, however, the plurality of political existence is a subject for analysis, it seems to be for Burroughs, either a failure of coherence, or a weapon of duplicity.
3. Burroughs' representation of such a time-sense may be genuine, allowing for artistic licence. However, perhaps Burroughs' "cut-up" and "fold in" techniques have greater literary validity as forms of variance on Mikhail Bakhtin's theory of "the chronotope", the time-space relationship which he saw as a fundamental determinant of all generic distinctions.

   See Mikhail Bakhtin, The Dialogic Imagination: Four Essays, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist, Austin, University of Texas Press, 1981.
4. David Cronenburg's film of The Naked Lunch expresses the control of the mind by word and image, as well as the control of the individual by material objects, in a literal way with William Lee's central relationship with his metamorphic talking typewriter, Clark Nova.
5. G. W. F. Hegel, The Phenomenology of Mind, trans. J. B. Baillie, New York: Harper and Row, 1967, pp. 234-237.
6. For a discussion on Hegel's "human emancipation", see Peter Fuss, "Theory and Practice in Hegel and Marx: An Unfinished Dialogue," in Political Theory and Praxis: New Perspectives, University of Minnesota Press, Minneapolis,

1977, pp. 98-102.

7. Burroughs has apparently expressed cynicism himself regarding the official "impossibility" or "impracticality" of all manners of genetic engineering:

> "Given that such biological creations can be relatively clearly determined by scientists, and given the presence of many mutant hybrids or exaggerated variations upon a single species in Hollywood movies, it is plausible that extensive practical research in this area has taken place away from the scrutiny of the public gaze."

Interview with Herve Muller, reprinted in November edition of Paris Match, 1982.

8. William S. Burroughs, The Naked Lunch, Paladin, 1986.

9. ibid p. 35.

10. The practical political application of this is discussed at some length, with regard to the American Central Intelligence Agency, in John Marks, The Search for The "Manchurian Candidate" - The CIA and Mind Control, Allen Lane, Penguin, London 1979.

11. William S. Burroughs, The Ticket That Exploded, Paladin, 1987.

12. ibid. p.15.

13. The Naked Lunch, p. 32.

14. See concluding chapter of Hannah Arendt, The Human Condition, New York: Doubleday, Anchor, 1959.

15. Burroughs' own words in The Naked Lunch make this point clear:

> "There is only one thing a writer can write about: what is in front of his senses at the moment of writing....I am a recording instrument....I do not presume to impose 'story' 'plot' 'continuity'...Insofaras (sic) I succeed in *Direct* recording of certain areas of psychic process I may have limited function....I am not an entertainer...." [p.174].

16. For background on Burroughs' life generally, see Ted Morgan, Literary Outlaw: The Life and Times of William S. Burroughs, Pimlico, The Bodley Head, 1991.

17. A relevant example for both Foucault and Burroughs is disciplinary technology. See Michel Foucault, Discipline and Punish: The Birth of the Prison, trans. Alan Sheridan, New York: Vintage/Random House, 1979.

18. The Naked Lunch, p. 132.

19. The Ticket That Exploded, p. 15.

20. See William S. Burroughs, "Appendix To The Soft Machine", in The Soft Machine, Paladin 1986, pp. 130-141.

21. See Michel Foucault, The Order of Things: An Archaeology Of The Human Sciences, New York: Vintage/Random House, 1973.

22. The Ticket That Exploded, p. 20.

23. ibid. p. 11.

24. ibid. p. 24.

25. ibid. pp. 22-23.

26. Karl Marx, "Thesis on Feuerbach", in The German Ideology, trans. W. Lough, London: Lawrence and Wisehart 1965, p. 645.

27. See Michel Foucault, The History of Sexuality, Volume I: An Introduction, trans. by Robert Hurley, New York: Vintage/Random House, 1980.

28. The Naked Lunch, p.111.

29. Foucault, in an interview published in the French journal L'Express, explained the political relevance of both insanity and sexuality. In connection, see Michel Foucault, Politics, Philosophy, Culture: Interviews and Other Writings 1977-1984, trans. by Alan Sheridan, ed. Lawrence D. Kritzman, Ch. 6, Routledge, New York, 1988, p. 96-120.

30. ibid. p. 120.

31. The History Of Sexuality, p. 95.

32. This observation is not, of course, an original of either Burroughs' or Foucault's. George Orwell's 1984 stated the case in Winston Smith's relationship with Julia, and Katherine S. Kovács has traced it back further still, in relation to the works of Flaubert and Vargas Llosa. For her discussion on this, see Katherine S. Kovacs, "The Bureaucratisation of Knowledge and Sex in Flaubert and Vargas Llosa", Comparative Literature Studies, Volume 21, No. 1, 1984, pp.30-50.

33. The Naked Lunch, p. 132.

34. ibid. pp. 89-91.

35. See Alvin Toffler, Future Shock, Ch.9, The Bodley Head, 1970, pp. 175-182.

36. Michel Foucault, Politics, Philosophy, Culture: Interviews and Other Writings, 1977-1984, ed. Lawrence D. Kritzman, Ch. 11. Routledge, New York, p. 191.

37. The Naked Lunch, p. 176.

38. ibid. p. 176.

39. See Michel Foucault, Madness and Civilisation: A History Of Insanity In The Age Of Reason, trans. by R. Howard, New York: Vintage/Random House, 1973.

40. The Naked Lunch, p. 150. The modern parallel of Acquired Immune Deficiency Syndrome (AIDS) is obvious. It is interesting, however, that Burroughs gives Benway's argument the appearance of democratic representation, despite the suspicion of democratic pluralism displayed in Benway's own linkage of democracy with cancer.

41. The Naked Lunch, p. 152.

42. ibid. p. 176.

43. Despite the fact that I believe Pynchon is largely critical of such "Reversionism", the case has been made for transcendental experience as a form of political refusal regarding the materialistic priorities of capitalism. See Leo Tolstoy, My Religion, trans. by Huntington Smith, New York 1885, for the argument that without the possibility of an intimate relationship with Nature, and a family context of one sort or another, man tends to disintegrate.

44. Thomas Pynchon, Gravity's Rainbow, Picador, 1973, p. 230.

45. William S. Burroughs, "The Invisible Generation", The Ticket That Exploded, Paladin, 1987, pp. 151-159.

46. William S. Burroughs, "The Mayan Caper", The Soft Machine, Ch. 7, Paladin, 1986.

47. This metaphor can conceivably be narrowed down somewhat to convey Montesquieu's systematic theory of the political "reign of terror". This is seen as an archetypal form of political governance, which - within the context of a physiological model of society, and biological model of state- is motivated by,

and consequently sets in motion, human terror as its inner organising principle. This is very much in line with the way in which the Mayan priests control the workers. For a further discussion of Montesquieu's thinking in this area, see Lawrence M. Levin, The Political Doctrine of Montesquieu's Esprit des Lois: Its Classical Background, New York, 1936.

48. The Soft Machine, p.53.

49. Some of Burroughs' ideas seem to reflect these which in part inform Jacques Derrida's philosophical deconstruction: his location of "the word" as pivotal point of all bureaucratic evils, parallels Derrida's labelling of the discursive nature of truth within institutions, "logocentrism"; there is also the similarity of Derrida's general view of textuality as requiring the displacement of boundaries and cardinal reference points, with -in particular- Pynchon and Burroughs' destabilisation of a traditional political novel format, in the latter cases by generalised sociological reference, as apart from a Derridean meta-language. However, this sociological component marks Burroughs' distance from Derrida: whereas the latter perpetrates his deconstruction from a marginal position, believing the interior, or definitively dogmatic exterior positions in relation to institutions, to be impossible grounds for critical integrity, Burroughs enmeshes both himself and his protagonists in the extended "system" for a direct deconstruction, without the possibility of distanced intellectual manoeuvres. For a relevant compendium of Derrida's writings see A Derrida Reader: Between The Blinds, ed. Peggy Kamuf, Harvester Wheatsheaf: Simon and Schuster, 1982.

50. Examples of political technologies similar in nature to crop rotation, include the system of rationing during wartime and of course, the mechanisation of labour. In relation to the temple's authoritarian aspect of observation, Jeremy Bentham's archetype of omniscient penal architecture, "The Panopticon", is an interesting point of reference. A discussion upon this structure can be found in Michel Foucault, "The Eye of Power", in Power/Knowledge, ed. Gordon, 1977.

51. See Hubert L. Dreyfus and Paul Rabinow, Michel Foucault: Beyond Structuralism and Hermeneutics, Introduction, Harvester Wheatsheaf: Simon and Schuster, 1982. The term "archaeology" in relation to hermeneutics, describes a study of existence in an analytic fashion, as opposed to the study of possibilities inherent in existence, or the Heideggerian "hermeneutics of suspicion", which seeks a deep truth that has been purposefully hidden but which illuminates the nature of our existence. Although both of the above strategies could be derived from the works of the writers under discussion here, the latter is more relevant to Graham Greene and Thomas Pynchon, than the former.

52. See Robert Boyers, "Time, Presence, Ethics: Imagining a Shared Reality", Atrocity And Amnesia: The Political Novel Since 1945, Ch. 2, Oxford University Press, 1985.

53. Much of the initial basis for Foucault's view of existence is derived from Heidegger ("My entire philosophical development was determined by my reading of Heidegger" [Michel Foucault, Politics, Philosophy, Culture: Interviews and Other Writings 1977 - 1984, trans. by Alan Sheridan, ed. Lawrence D. Kritzman, Routledge: New York and London, 1988, p. 250]). See particularly Martin Heidegger, Basic Writings, Ch. II and Ch. III, New York: Harper and Row, 1977.

54. Michel Foucault, Politics, Philosophy, Culture: Interviews and Other Writings 1977 - 1984, trans. by Alan Sheridan, ed. Lawrence D. Kritzman, Routledge: New York and London 1988, p. 110.

55. ibid.p.112.

56. The Ticket that Exploded, pp. 85-86.

57. See Hannah Arendt, "Truth and Politics", in Political Theory and Social Change, ed. David Spitz, Atherton Press, New York, 1967, p. 28.

58. The Ticket That Exploded, pp. 85-86.

59. Edward Andrew, "The Unity of Theory and Practice: The Science of Marx and

Nietzsche", in Political Theory and Praxis: New Perspectives, ed. Terence Ball, University of Minnesota Press, Minneapolis, 1977, p.121.

60. Taken from Karl Marx, The German Ideology, trans. by W. Lough, London: Lawrence and Wisehart, 1965, p. 58.

61. Taken from "Private Property and Communism" in The Marx-Engels Reader, ed. R. C. Tucker, New York: Norton, 1972, p. 76.

62. Nietzsche is quoted from Friedrich Nietzsche, The Will To Power, ed. W. Kaufmann, New York: Vintage/Random House, 1968, p. 275.

63. See Thomas Pynchon, The Crying Of Lot 49, New York: Bantam Books, 1967, p. 88 and p. 128. The anarchic undercurrent throughout the novel is elaborated upon by Oedipa Maas' contact with an old anarchist acquaintance by the name of Jesus Arrabal who tells her that an "anarchist miracle" (here within the context of undermining the existing way of life in society) can be defined as "another world's intrusion into this one."

64. See Michael Bakunin, Federalism, Socialism and Anti-Theologism, French Vol. I, Golos Truda, 1919, pp. 136-137.

65. See The Political Philosophy of Bakunin, ed. G.P. Maximoff, Part II, Ch. 7, Glencoe, Illinois; The Free Press, 1953, p. 209.

66. The Naked Lunch, p. 150.

67. ibid. pp. 136-142.

68. Burroughs' description of these people with their destructive and self-destructive behaviour, bears an interesting comparison with Michael Bakunin's celebration of "Pugachevchina", a revolt by long suppressed peasant masses against the state. Prior to this action, however, the peasants had partly destroyed their own countryside, and had never worked toward any positive changes for the environment.

69. In Burroughs' writing, of course, the bawdler option is always relevant.

70. The Soft Machine, pp. 130-143.

71. A town in Ohio, often cast in popular American culture as a stereotype o

conservative provincialism. Interestingly, a collection of musicians and poets/writers under the name of "The Insect Trust", released a satirically entitled rock album, "Hoboken Saturday Night", in the early seventies, lyrics to which are said to have been contributed by Thomas Pynchon.

72. The Naked Lunch, p.12.

73. ibid. pp. 68-75.

74. ibid. pp. 79-89.

75. The Soft Machine, p. 143.

* Taking into account that a certain degree of chronological uncertainty exists regarding the exact scope of Foucault's early sociological observations in relation to his later work published in England, it could be claimed that the French philosopher's work was influenced by a reading of Burroughs. Although all three novels examined here had been published in Paris by the beginning of the nineteen-sixties, however, I believe this to be somewhat unlikely: the fact that the "random" style of Burroughs' fiction manages to accommodate specific and coherent issues which resemble Foucault's preoccupations and his unique insights into these preoccupations, seems to suggest that Burroughs was seeking a point of intellectual reference (at least in the work studied here). Regarding Foucault's early work, the secondary reading I have listed does not refute my claim here, that his theories of power and knowledge, and of individuality, were discernible in it.

Conclusion: The politics of selective disenfranchisement in the political novel - the survivalist's art.

1. See Karl Marx, "Letter to Arnold Ruge", in The Writings of the Young Marx on Philosophy and Society, ed. Loyd D. Easton and Kurt H. Guddat, New York: Doubleday, Anchor, 1967, p. 204.
2. Jacques Derrida presents this idea regarding Nietzsche's philosophy, as a question relating to the latter's style of writing , which he analyses with reference to Nietzsche's famous mock supposition at the beginning of Beyond Good And Evil, that "truth is a woman". See Jacques Derrida, "The Question of Style", in The New Nietzsche, Part II, ed. David B. Allison, The MIT Press, Cambridge: Mass. 1985, pp. 176-189.

   For a more conventional handling of the same topic, see Mary Warnock "Nietzsche's Conception of Truth", in Nietzsche: Imagery and Thought, Ch. 2, ed. Malcolm Pasley, Methuen: London, 1978.
3. See Mulford Q. Sibley, "Social Order and Human Ends: Some Central Issues in the Modern Problem", in Political Theory and Social Change, ed. David Spitz, 1967, pp. 243-244.
4. ibid, p. 245.
5. ibid, p. 242.
6. ibid, p. 235.
7. Marx's value on aestheticism seems primarily to have been as a means of transcending the "false conciousness" created in "man as commodity".
8. See Friedrich Nietzsche, "The Birth of Tragedy", in Werk in Drei Baenden, Volume III, ed. Karl Schlechta, Munich, Carl Hanser, 1956, p. 810.

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